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ABSTRACT

This curriculum guide is intended to aid teachers and supervisors in elementary schools by providing them with practical, specific information on how to help children learn the nature of the English language, organize and express their own ideas, and use language to acquire knowledge. An overview of the program for grades 3 and 4 indicates methods of evaluation and suggests expected outcomes of the program in terms of students' both getting and expressing ideas. Activities are suggested which are designed to extend auditory and visual discrimination skills, comprehension skills, literary appreciation, and reading experiences. Besides helping them learn about language (e.g., vocabulary development, sentence structure, and history of the English language), the guide also contains activities in vocal and written expression. The appendix contains a list of books to read aloud to children, poems for grades 3 and 4, basic spelling words, selected teacher references, a description of the sounds of English, and handwriting manuscript forms. (DD)

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CURRICULUM BULLETIN • 1969-70 SERIES • NO. 6

Handbook for LANGUAGE ARTS

Grades Three and Four

TE002088

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FOREWORD

The development of language concepts and the acquisition of communication skills are basic to the child's intellectual growth and his ability to interact with others in a variety of situations.

In line with the concern of the Superintendent of Schools for maximum pupil achievement in this area of the curriculum, a sequential, cumulative program in language arts, PreK-Grade 12 is being developed. *The Handbook for Language Arts: Grades Three and Four* is the second in a series of publications directed to teachers and supervisors in elementary schools. (*The Handbook for Prekindergarten-Grade Two* is now in the schools.)

The material in the present publication reflects new developments in the language arts field. It specifies the concepts of language on which the program is based and indicates the teaching implications of each concept. It reflects the influence of linguistics in its suggested teaching strategies and stresses the interrelated dynamic qualities of language. A new, comprehensive literature program gives the child fresh insights into human behavior. Familiarity with the literature of many nations and various ethnic groups helps develop personal identity and group pride.

Teachers and supervisors in every district and in a variety of classroom situations have worked cooperatively to make the material practical and specific without being prescriptive. The Handbook should provide an excellent springboard and guide for strengthening the language arts program in the designated grades.

SEELIG LESTER
Deputy Superintendent of Schools

ACKNOWLEDGMENTS

The Handbook for Language Arts: Grades Three and Four is the second in a series of publications describing the language arts program for Grades Prekindergarten through 12. These curriculum bulletins are being developed under the general supervision of Seelig Lester, Deputy Superintendent of Schools. William H. Bristow, Assistant Superintendent, Bureau of Curriculum Development, and David A. Abramson, Acting Director of the Bureau of Curriculum Development, directed the work of staff members and consultants concerned with the publication.

Marguerite T. Driscoll, Language Arts Coordinator, Bureau of Curriculum Development, was chairman of the Materials Production Committee and principal researcher. She wrote materials and reviewed and edited the sections written by staff personnel assigned to the project. Staff members included Louise Matteoni, Etta S. Ress, and Helen Shubik.

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CHAPTER 1

A MODERN PROGRAM IN LANGUAGE ARTS

Language is a system of living symbols by which men communicate. Everything that is learned is dependent in some degree on the child's command of language. Oral language conveys meaning by words, structure, intonation, voice, stress, pause, gesture, and facial expression. Written language conveys meaning by words, sentence and paragraph structure, punctuation and capitalization.

The current concepts of language and language teaching that follow have grown out of work in many disciplines: anthropology, sociology, psychology, structural linguistics, and semantics.

These concepts suggest that a modern language arts program is planned to teach children:

To use language: to acquire knowledge through listening, reading, interpreting, evaluating, and appreciating the language of others; to select, organize, and express their own ideas through oral and written language appropriate for communication.

To understand the nature of language: to develop concepts and acquire information about language, its sound system, intonation patterns, structure (grammar), contextual vocabulary, written symbols, and history.

CONCEPTS AND PROGRAM IMPLICATIONS

Use of Language

Concept: Language is primarily a medium for the development and communication of ideas. It is evidence of an intelligent perception of one's experiences and thinking.

Therefore, language instruction is given, whenever possible, in relation to meaningful social experiences. It provides for exchanges and interaction between the pupil and other individuals. It stresses purposes of communication, logical organization of ideas, and sensitivity to listener or reader reaction.

Concept: Language is an instrument of thought. It helps pupils rationalize and grow through their experiences. Training in language is training in thinking.

Therefore, language experiences are used to help children interpret, see relationships, classify, draw inferences, hazard guesses, predict outcomes, formulate conclusions, and generalize. The earlier the child develops these skills, the better are his chances for later achievement.

Concept: Written language is the record of man's thought and behavior throughout the ages. It introduces children to their literary heritage and leads to an appreciation of the richness and beauty of language as a medium of communication.

Therefore, the program provides opportunity for children to have experiences with prose and poetry, and through these literary experiences, to grow in their understanding of human problems, ideals, and behavior, and to develop their own set of values.

Concept: Language is a form of behavior. It is a key to the pupil's self-concept and social attitudes. It symbolizes his thoughts, desires, beliefs. Growth and ability in language are closely related to personal growth and the development of basic human understandings.

Therefore, the program stresses the establishment of a warm, friendly environment which encourages every child to participate in oral and written language activities; develops respect for the value of each pupil's contribution; and strives for improved understanding of self and others through experiences with language and literature.

Concept: The ability to read with comprehension and to react to the printed word is regarded in our society as essential to personal growth and upward social and economic mobility.

Therefore, instruction in reading is a major objective of the program. An important share of language arts time and instruction is allocated to helping children acquire skills of word-attack or decoding, comprehension, interpretation, critical analysis, and work-study skills.

Concept: Language is an instrument of social power. It influences attitudes, beliefs, and behavior. In its extreme form, it is used to control and manipulate thought.

Therefore, children are taught the importance of personal integrity and social responsibility in the use of language. The teacher is alert to the values and attitudes expressed or implied by the pupil's use of words. She helps children develop skill in detecting bias and propaganda in their own oral and written language and in the language of others.

Concept: A technologically-oriented society with increasing leisure requires constructive, satisfying habits and easily available resources.

Therefore, the development of lifetime reading habits and the improvement of taste in the use of the mass media are important goals of the language arts program.

Nature of Language

Concept: Language is primarily speech which has been organized into a system of auditory and visual symbols. Children learn to use these symbols cumulatively, first in listening and speaking, then in reading and writing.

Therefore, instruction begins with activities in listening and speaking. As children become competent in these aspects of language, the teacher initiates instruction in reading and writing. This is the process both for the young and the language learner at any school level.

Concept: Each language has its own structure of grammar. Relationships among words, word order, and sentence patterns are learned through experience with words in real situations and through study about words and their relationships.

Therefore, the program teaches English word usage and structure through continued experience with conversation, discussion, reporting, reading, and writing. It includes systematic instruction and practice in the construction of sentences and paragraphs. It introduces the terminology and principles of grammar gradually. It provides additional language instruction and practice for children learning English as a second language.

Concept: Language reflects the social environment in which the child lives. It operates on many cultural and linguistic levels and is subject to a variety of dialectal and geographic influences.

Therefore, instruction in language is adapted to meet the needs of given situations. Pupils' backgrounds and their personal, social, and communication needs are considered in determining priorities of instruction. Regional and community influences on speech, vocabulary, usage, etc. are taken into account. Meanings are not inherent in the words themselves but are determined by the culture. Distinctions are made between formal and informal communication.

Concept: Language has an interesting history. It undergoes a constant process of change. New words are coined to meet new communication requirements. Social pressures result in changes in acceptability of specific usage items and language constructions.

Therefore, English is taught to reflect contemporary usage and structure, both formal and informal. New words are taught as they are added to the language. The history of words and their spelling, the story of the alphabet and writing are used to stimulate children's interest in language.

Concept: Language skills are interrelated. Skill in one aspect of language tends to promote the development of skill in other aspects.

Therefore, the teacher provides instruction in the separate language skills, while simultaneously recognizing that each skill reinforces other skills; e.g., vocabulary developed through oral language facilitates reading comprehension.

These concepts are the basis of the cumulative language program for all grades, prekindergarten through twelve. They can be developed with children at all grade levels, but with widely different degrees of understanding and application.

Planning the Program[1]

The teacher is best able to plan an appropriate and effective program in language arts when she:

Knows the children reasonably well and adapts instruction and material to their needs. Within the complex of a large city, there are wide variations in children's physical and emotional health and their out-of-school experiences. The children are not only persons, but also highly individual persons shaped and influenced by the environment in which they have developed.

The teacher's most challenging responsibility is to understand the children whom she teaches and to provide a program that meets children where they are, recognizes their potential, capitalizes upon their strengths, and moves them along at a pace consonant with their ability at its "growing edge." She recognizes individual variations in:

Ability to observe and listen
Ability to deal with abstraction
Ability to understand and speak English
Desire and ability to verbalize experiences
Number and accuracy of concepts acquired
Size and appropriateness of vocabulary

Children learn at different rates and require different materials, experiences, and instructional techniques. Individuals learn different things from the same experience.

Studies the program described for the grade and is familiar with the programs which precede and follow the grade. (This familiarity enables her to provide sequence and continuity of instruction.)

Evaluates the extent and significance of any gap that exists between children's actual language abilities and the skills expected in the grade.

Determines objectives, and plans teaching and learning activities at a rate consistent with pupil ability.

Selects instructional materials appropriate to her purposes and the children's needs and abilities.

Develops each language skill on a continuum, e.g., listening and responding to a one-step direction, then a two-or-more-step direction; listening accurately, then critically.

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[1] The language arts program for children learning English as a second language is described in the *Handbook for Teaching English as a Second Language in the Middle Grades,* Curriculum Bulletin No. 7, 1969-70 Series.

Reinforces and extends each skill through its interrelationship with other language skills, e.g., listening skills in a reading or speaking experience; skills of selection and organization in speaking, reading, and writing experiences.

Recognizes that language is the chief medium of learning; extends and reinforces language skills in all curriculum areas. Also, plans a program which uses the urban environment as a basis for discussion, creative dramatics, reporting, reading, and writing. She selects prose and poetry that will enrich children's understanding and appreciation of the resources of city life. She is concerned, also, with introducing children to people, places, and events (both real and imaginary) beyond their immediate environment.

Uses time wisely. She plans to give from 30 to 50 or even 60% of the week's instructional time to the direct teaching of language arts. How much of this is given to listening or speaking or reading or writing is determined by the needs of the children. When children have special problems of language learning, it is believed that more time should be devoted to reading and related language arts. This might be as much as three hours a day with ninety minutes for reading and ninety minutes for the other aspects of language arts.

Language Arts Program for a Week in October

Oral Expression (Speech in Action)

Listening to determine effect of intonation (pitch, stress, pause) on the speaker's meaning, e.g., Yoú can't go there vs. You can't go thére; Maŕy won the doll vs. Mary won the dóll.

Discussing topic of interest to class; trying not to repeat idea expressed previously.

Reporting informally to group information pupils were assigned to find; trying to give accurate information.

Reading orally in audience situation (only the reader has copy) a favorite rhyme or poem, a composition, an excerpt from children's newspaper, a joke, an incident from story being read by pupil.

Reciting in chorus a favorite class poem; reciting or reading orally favorite lines or stanzas of familiar poems.

Written Expression

Composition. Using a topic sentence (Columbus and I are both discoverers) to develop a cooperative composition, individual pupils adding one or more original sentences to expand the composition with examples or details. (I discover things in or about my world, too.)

Language

Speech – Emphasizing the distinction between the sounds of *d* and *th* in common words; noting use of tongue, teeth, lips for each.

Usage – Playing a language game to give practice in use of He (She, They) *did* it.

Vocabulary – Using autumn leaves to build list of words, describing how leaves look, feel, sound, act.

Sentence Structure – Expanding a basic sentence pattern, e.g., "The wind blew the leaves" by adding adjectives and adverbs; using appropriate punctuation.

Spelling – Learning (by teach-test or test-teach method) 15 words drawn from Spelling Level 2 and current class needs. Using alphabetized list (List B, Speller Dictionary) to proofread words in original sentences.

Handwriting – Learning and practicing the cursive form of the letter *l,* using appropriate spelling words for practice of *l* and other letters previously taught – *i, t, e* – (lie, little, ill, let, tell).

(Reading and) Literature

Listening to *Crow Boy* by Taro Yashima read to class or group by teacher; comparing story to others by same author or to other stories of same genre (type).

Dramatizing scene(s) selected by pupils; encouraging spontaneous dialogue.

Discussing cause-and-effect relationships in story; guiding use of cause-and-effect relationship in oral and written compositions. (Reading in content areas to note cause-effect relationships.)

Reading in library period self-selected books of poetry or prose; planning to share a poem or passage with group.

Overview of the Grade Three - Grade Four Program

The language arts program teaches children to use language *to acquire knowledge* – to get information and to learn the ideas and feelings of others – through observing, listening, and reading; *to organize and express their own ideas* through speaking and writing. It provides opportunities *to learn the nature of the English language* – its sound system, sentence structure, vocabulary, and mechanics.

USING LANGUAGE TO ACQUIRE KNOWLEDGE

Developing skills of observation, listening, and reading through such activities as:

- Participating in games, rhythms, song plays, creative dramatics.
- Interacting in conversation and discussion.
- Looking at pictures; listening to stories and poems.
- Following directions and making explanations.
- Experimenting, exploring, discovering.
- Planning, reporting, and evaluating.
- Watching or listening to films, filmstrips, recordings, radio, and television.
- Extending methods of word attack.
- Reading a variety of materials in terms of purposes – instruction, information, recreation, or appreciation.
- Using the classroom, school, and public library.

USING LANGUAGE TO ORGANIZE AND EXPRESS IDEAS

Developing skills of speaking and writing through such activities as:

- Interacting in conversation, discussion, and telephoning.
- Participating in creative dramatics.
- Retelling stories, reciting poems; comparing, completing, and composing stories.
- Giving directions, explanations, informal reports, dictating.
- Planning and evaluating.
- Interpreting pictures, filmstrips, recordings, radio, and television.
- Selecting and organizing experiences for sharing through drawing, dramatizing, telling, or writing.
- Writing notes, friendly letters, greeting cards.
- Writing such factual materials as labels, signs, titles, records, work charts, reports.
- Writing original stories and rhymes.

LEARNING THE NATURE OF LANGUAGE

Developing concepts about the sound system, sentence structure, vocabulary, and mechanics of English and acquiring skills in their use through such activities as:

- Participating in word games and experiences with dictionaries.
- Singing, chanting, speaking in imitation of correct speech patterns, and producing sounds.
- Imitating language patterns demonstrated by the teacher; practicing them in games and oral activities.
- Composing sentences in appropriate patterns.
- Learning and using cursive handwriting, spelling, capitalization, punctuation.
- Tracing the development of the English language as it is used today.

EVALUATING THE PROGRAM

Evaluation is the continuous appraisal of growth and progress of children toward educational goals. It implies more than the measurement of a child's academic achievement. It is a process of interpreting many kinds of information from many sources in order to determine to what extent children are achieving educational goals. Evaluation involves understanding the objectives, measuring the extent to which the objectives are being realized, and adapting the instructional program accordingly.

The teacher is the key person in the evaluation program. She uses a combination of ongoing, informal evaluation and periodic measurement which involves the use of teacher-made and standardized evaluation instruments. This program enables the teacher to diagnose difficulties, plan appropriate teaching, and help to prevent or modify the development of undesirable habits and attitudes. She measures the child's progress toward expected outcomes for the grade if he is on grade level or toward outcomes which have been determined as appropriate for him.

Ongoing Evaluation

Direct observation of the child is one of the oldest and most useful tools of evaluation for it reveals not only the actual performance of the child, but also various important reactions, attitudes, interests, emotions, etc. The teacher's direct observation of the child as he responds to language experiences constitutes the usual type of informal, ongoing evaluation. Each time the teacher notes an individual's strength or weakness in a language activity and compares it to his previous performance, his progress along the language continuum is measured. Examples of this type of evaluation include the teacher's observation of the child's performance in:

A speaking activity: The child's ability to participate effectively in group discussion and to express his ideas clearly and concisely.

A listening activity: The child's ability to adjust his listening to a variety of intonation patterns and to improve his ability to recall details.

A writing activity: The child's ability to select and organize details that are relevant to the topic sentence of a paragraph and to control the mechanics of written expression.

A reading activity: The child's ability to unlock unfamiliar words, to draw inferences and make generalizations.

Periodic Evaluation

From time to time the teacher makes a more formal evaluation of children's progress. She may use various kinds of checklists, e.g., *Dolch Basic Sight Vocabulary List,* make careful review of children's written expression for a given period, prepare material to test children's ability to handle a listening skill, give an informal reading textbook test, or compare a child's handwriting in the writing of the same sentence at stated periods during the year.

Standardized group tests are the evaluative instruments used for periodic measurement of pupil progress on a city-wide, district-wide, or school-wide basis. Achievement tests in reading, e.g., *New York Test of Growth in Reading,* show progress in vocabulary, sentence, and paragraph comprehension.

To be valid as measures of school progress, tests should be closely related to the curriculum actually in use in the school. The teacher studies the results of the class on a standardized achievement test and learns which test items reveal the greatest needs, where adjustment is needed in the instructional program, and how the norms of the class compare with city-wide norms. The teacher makes allowance in the appraisal for language difficulty, children's background, and individual differences. The teacher takes the whole child into consideration and is not discouraged by uneven performance and occasional lapses. Spurts in one area and lags in another should be prepared for.

EXPECTED OUTCOMES

Children pass through well-defined stages of growth in attaining language power, but they progress at different rates of speed. How fast a child progresses depends upon conditions within the child himself and in the school environment as well as pressures and conditions caused by the environment outside the school. Success or failure is influenced by the home background, demands made upon the individual, his intelligence, his emotional status, and his physical development including motor coordination. Effective instruction, enlightened guidance, the voice and language pattern of the teacher are other contributing factors.

While all the children should participate in the program, not all of them can be expected to achieve the same level of language competence. All should grow personally, socially, morally; all should improve in their ability to communicate.

In each class on a grade level, a fairly large proportion of children will achieve near the average or so-called norm of performance for that grade level. Nevertheless, in even a relatively homogeneous class there is usually a range in ability and achievement from the least able to the most able pupil. The more able pupils will achieve above the average or norm; the less able pupils will achieve below the average or norm.

The same range of ability will be found in children learning English as a second language. However, even under optimum conditions, these children have an added difficulty. In addition to the adjustment all children have to make to a new classroom situation and new learning experiences, these children must learn a new sound system and word order even to express old concepts. Learning a second language requires much practice in the use of, and experimentation with, these new sounds and word patterns and *long* exposure to all areas of the language arts program. The outcomes for each grade for children who are native speakers of English point the direction for children learning English as a second language. Within some of the stated outcomes, however, there is likely to be more limited achievement, especially for children recently arrived in New York City. It is hoped that many children who experience sequential language learning through the program of teaching English as a second language in prekindergarten, kindergarten, first, and second years will have an opportunity to catch up with their classmates who are native speakers of English by the end of the second year.

It follows, therefore, that differentiated levels of achievement must be expected in accordance with individual differences in aptitude and ability. The teachers and supervisors who know the children are best fitted to determine which outcomes may reasonably be expected of specific children at the end of a given period of growth.

The outcomes which follow are those which may reasonably be expected to result from the experiences, language activities, and teaching which constitute the language program for these grades.

Expected Outcomes - Getting Ideas

GRADE ONE	GRADE TWO
Observing and Listening	**Observing and Listening**
Have share in determining the purposes for which they are listening and observing; understand these are important ways to learn and to have fun; "tune in" spontaneously to greater number of activities.	Show by their reactions that they are aware of the purpose and value in listening and observing experiences.
Increase listening span; learn to "tune out" extraneous sounds; generally listen to others without interrupting; react to the ideas of other children and adults.	Listen attentively without interrupting; know when to "tune in" and when to "tune out"; react to ideas of others.
Make fairly accurate observations about gross and fine differences in size, shape, color, texture, motion, position, and sounds of people, animals, pictures, objects, letters of the alphabet, words, phrases, sentences.	Note fine differences in size, shape, color, texture, motion, position, and sounds of people, animals, pictures, objects, words, phrases, sentences, and letters of the alphabet.
Classify people, animals, objects on basis of general category and one or more subcategories (toys: dolls: walking dolls, talking dolls).	Classify objects in a general category and one or more subcategories; shift from one grouping to another in classifying, e.g., group objects first for use, then form.
Extend concepts, deepen understanding of new and familiar ones; understand and use related vocabulary.	Develop new concepts; deepen understanding of familiar concepts; acquire and use related vocabulary.
Have acquired habits of looking and listening to get general impressions and note details in new experiences; understand chronological sequence; draw inferences; make comparisons; recognize cause-and-effect relationships; predict outcomes; draw conclusions.	Select important ideas and relevant details gained through observation and listening experiences. Follow sequence; understand cause-and-effect relationships: draw inferences; make comparisons; predict outcomes; form generalizations.
Understand and follow explanations and one-, two-, or three-step oral directions, given one at a time or in uninterrupted sequence.	Understand and follow explanations and a series of oral directions given in uninterrupted sequence.
Respond to rhythm and sound in language; begin to identify and recognize effect on listener.	Recognize effect of language, rhythm, and word choice on listener.

Expected Outcomes - Getting Ideas

GRADE THREE

Observing and Listening

Show by their reactions that they are aware of the importance of listening and observing; form visual images of what they see and hear.

Know when to "tune in" for concentrated listening; begin to recognize their responsibility to listen courteously and attentively and to respond appropriately to other children and adults.

Observe, note, and compare likenesses and differences of physical appearance and/or actions in people, animals, places, things, objects, language; interpret different kinds of symbols; recognize correct and incorrect use and pronunciation of familiar words; discriminate among sounds of consonants, blends, digraphs, vowels; identify and compare sound-letter symbols.

Classify objects, ideas, words, sentences in a general category and one or more subcategories; shift from one grouping principle to another.

Develop new concepts; deepen understanding of familiar concepts; acquire and use related vocabulary; identify meaning of word from context; recognize unfamiliar words. words.

Understand the general meaning of what they hear and see. Select main ideas and significant related details from observation and listening experiences. Begin to discriminate between fact and opinion. Follow sequence; understand cause-and-effect relationships; draw inferences; make comparisons; predict outcomes; form generalizations.

Understand and follow appropriate explanations and a series of oral directions given in uninterrupted sequence.

Enjoy language that appeals to the ear, creates images, stirs the imagination, arouses curiosity; recognize language signals – pitch, stress, juncture; get meaning from facial expressions and gestures.

GRADE FOUR

Observing and Listening

Are aware of how much time they spend in listening and observing; visualize and think creatively about what they are seeing and hearing.

Can "tune in" readily and listen attentively with passive awareness of background sound. Are learning to identify their own poor listening habits; are interested in becoming better listeners.

Observe closely and accurately; note and compare likenesses and differences in people, animals, places, things, objects, language; observe and evaluate human behavior; interpret symbols and visualize meaning; recognize correct and incorrect use and pronunciation of familiar words; discriminate among sounds of consonants blends, diagraphs, vowels; identify and compare sound-letter symbols.

Increase understanding of classification as help to organization of ideas; become alert to possibilities for classification.

Develop new concepts; extend understanding of familiar concepts; acquire and use related vocabulary; identify meaning of word from context; are aware of unfamiliar words.

Understand the broad meaning of what they hear and see. Select ideas for development; discover new ideas; recognize points needing clarification. Discriminate between fact and opinion. Follow sequence; understand cause-and-effect relationships; draw inferences; make comparisons; predict outcomes; form generalizations.

Understand and follow appropriate explanations and a series of oral directions given in uninterrupted sequence.

Extend appreciation of rhythm in language; discriminate between stressed and unstressed syllables in a word, between stressed and unstressed words in a sentence. Note how phrases, pauses, and transitional words punctuate speech and aid the listeners; interpret facial expressions and gestures as aid to comprehension.

Expected Outcomes - Getting Ideas

GRADE ONE	GRADE TWO
Reading and Literature	**Reading and Literature**
Read independently for pleasure and information various types of materials: charts, trade books, readers, picture dictionaries, magazines, and weeklies of preprimer, primer, and first-reader difficulty. (Able children read more difficult books.)	Show interest in reading activities and seek to demonstrate ability. Read independently, for pleasure and information, a wide variety of materials at primer, first-, and second-grade levels. (Able children read more difficult books.)
Read silently for immediate recall; follow lines of texts consistently from top to bottom and from left to right; have return sweep; avoid vocalization.	Read silently for immediate and delayed recall; avoid unnecessary head movements and vocalization; have wide eye-span and return sweep.
Read aloud audibly, in a natural tone, material first read silently.	Read aloud audibly with satisfactory volume, articulation, intonation, phrasing, and pauses.
Select main idea and related details; follow sequence; understand cause-and-effect relationships; draw inferences; predict outcomes; make comparisons; draw conclusions.	Show ability to interpret and make independent judgment of material read. Select main ideas and related details; understand sequence of time, thought, place; make comparisons; understand cause-and-effect relationships; draw inferences; predict outcomes; draw conclusions.
Recognize many words by *sight.* Unlock new words by use of *configuration* and *context* clues; *phonic* clues – initial, medial, and final consonants – short vowels (able children); *structural* clues – *look* in *look*ing, *mother* in grand*mother, boy* in *boys.*	Have expanded *sight* vocabulary. Attack new words by using *phonic clues* (initial, medial, final consonants; long and short vowels) or *structural analysis.*
Handle books intelligently; begin to understand and use the author and title page, page numbers, table of contents; recognize sentences by capitalization and period or question mark. (Able children note paragraph format.)	Handle books intelligently. Understand and use the author and title page, table of contents, numbered pages; recognize sentence signs (capital letters, period or question marks), conversation and paragraph format.
Begin to interpret simple maps, charts, and globes.	Interpret simple maps, charts, and globes.

Expected Outcomes - Getting Ideas

GRADE THREE	GRADE FOUR
Reading and Literature	**Reading and Literature**
Read a wide variety of materials at second- and third-grade levels independently for pleasure and information. (Able pupils read more difficult books.)	Have extended interests and purposes in reading for pleasure and information. Read at third- and fourth-grade levels. (Able pupils read more difficult books.)
Read silently for immediate and delayed recall.	Read silently for immediate and delayed recall. Begin to increase speed of reading.
Read aloud audibly with satisfactory volume, articulation, intonation, phrasing, and pause.	Read aloud audibly with volume, articulation, pitch, phrasing, pauses, intonation appropriate to the nature of the material.
Show ability to interpret and make *independent* judgment of material read. Select main idea and related details; understand sequence of time, thought, place; draw inferences, relate cause and effect; make generalizations; draw conclusions.	Show ability to interpret and make independent judgment of material read. Select main idea and related details; understand sequence of time, thought, place; draw inferences, relate cause and effect; make generalizations; draw conclusions.
Add to sight vocabulary words previously analyzed phonetically; understand the meaning of familiar words used in specialized ways and of similes. Attack new words by using *phonic* clues (initial consonants, consonant blends, short and long vowels, consonant digraphs, diphthongs, variant spellings) and simple phonic generalizations; *structural analysis* (compounds, variants, affixes, contractions); begin to use *syllabication.*	Add words from content areas to sight vocabulary. Make increasing use of the dictionary (pronunciation key, diacritical marks) to determine word pronunciation, develop rules of syllabication, begin to understand the effect of accent on words, arrive at generalization for the addition of inflectional endings.
Handle books intelligently. Understand and use the title page, table of contents, titles, numbered pages. Begin to use glossary. Show understanding of punctuation signals (periods, question marks, exclamation points, commas), conversation, and paragraph format.	Handle books intelligently. Understand and use the title page, table of contents, title and chapter headings, glossary. Begin to use the index. Recognize sentence signs (capital letters, period or question mark), conversation and paragraph format, typographical clues (italics, boldface, indentions).
Begin to read critically to distinguish fact from fiction, identify author's purpose and mood, judge relevancy, determine completeness.	Read critically to distinguish fact from fiction, identify author's purpose and mood, judge relevancy, determine completeness and authenticity of reference materials.
Interpret legend, compass rose, color on maps, globes. Use appropriate map vocabulary.	Interpret legend and compass rose, color, longitude and latitude on maps and globes.
Begin to read music and science charts.	Interpret music and science charts and diagrams.
Organize information into simple classifications.	Begin to use informal outline for organizing information.

Expected Outcomes - Getting Ideas

GRADE ONE	GRADE TWO
Reading and Literature	**Reading and Literature**
Are familiar with many stories and poems; continue to develop a taste for material that has literary quality; recognize some titles and authors; have preferences; memorize some lines of poetry.	Show familiarity with a number of authors, illustrators, and their works; have favorites; memorize lines of poetry.
Distinguish between poems and stories, real and imaginative stories.	Recognize unrhymed lines of verse as poetry; begin to classify stories by type.
Recognize the beginning, middle, and end of story; the sequence of events; simple cause and effect.	Note sequence of plot development; draw inferences about the plot and characters; support ideas by reference to stories.
Begin to appreciate humor; understand characters in stories; recognize similarities of incidents and characters from story to story.	Appreciate humor; understand emotions, characterization in stories. Recognize similarities of incidents and characters from story to story.
Use symbol "P" (picture books) to select books from the library.	Use simplified book classification, such as Animal Stories, to locate books in library.

Expected Outcomes - Getting Ideas

GRADE THREE	GRADE FOUR
Reading and Literature	**Reading and Literature**
Master alphabetical sequence in order to locate words by approximate location in dictionary.	Use guide words and alphabetical sequence to locate words in dictionary.
Begin to understand nature of various reference books: dictionary, encyclopedia, atlas.	Begin to use a variety of reference sources: dictionary, encyclopedia, atlas, almanac.
Recognize the names of stories, authors, illustrators of children's literature; add to their list of favorites; enjoy longer stories, esp. those with many adventures for a single character.	Add many new stories, poems, and authors to their list of favorites. Enjoy stories of greater length with more supporting characters.
Recognize different types of stories and poems, though not in technical terms.	Identify genres of stories and poems by appropriate names.
Follow sequence of plot development; draw inferences about the plot and characters; support ideas by reference to stories.	Have greater understanding of story qualities based on criteria they have developed for: story structure, characterization, literary style, interpersonal relations.
Deepen understanding of how and why people behave as they do – and of the common needs and problems of people in different cultures and in different periods of history.	Discuss with increasing sensitivity some real-life problems described in books, and relate them to situations in their own environments.
Gain confidence in the importance of their own reactions to stories (even if they represent a minority opinion) and grow in ability to express their ideas.	Feel free to express personal opinion, even if it is a minority one. Defend point of view and find evidence in the author's words.
Begin to look at television programs critically, e.g., distinguish fantasy from realistic.	Show interest in literature by being alert to news accounts about books, exhibits, literary awards, etc.
Build skills and understandings to help them raise their own standards of taste. Evince interest in reading by themselves many of the stories and poems read to them.	Show discrimination in selecting books for recreational reading.
Begin to use library sources for reading material. Understand location of fiction – nonfiction areas.	Understand the location of library areas – fiction, nonfiction; reference; picture-book collection; records; picture files. Locate books by same author arranged alphabetically by titles. Locate nonfiction by subject. Begin to use card catalogue to become familiar with classification system.

Expected Outcomes—Expressing Ideas

GRADE ONE	GRADE TWO
Speech in Action	**Speech in Action**
Show increased confidence in speaking to group or class.	Participate willingly and frequently in speaking situations.
Have some interest in audience reaction. Begin to share ideas and consider points of view held by others.	Share ideas freely and consider point of view held by others.
Contribute to discussion, often introducing irrelevant items; answer questions.	Contribute to group discussion, keeping to the topic. Begin to raise relevant questions.
Tell a story or give an informal report. Begin to: keep to the topic; organize ideas in chronological sequence; show simple cause-and-effect relationships; make comparisons.	Present ideas in organized fashion; keep to topic; follow a chronological sequence; show cause-and-effect relationship; make comparisons; give examples.
Use creative dramatics and puppetry for stimulating the imagination and interpreting experiences.	Use creative dramatics and puppetry for developing imagination and interpreting experiences; offer several versions of a favorite story.
Interpret poetry; participate in group or individual recitation.	Take part in choral speaking; recite individually.
Use amenities: wait turn; use classmates' names; say *please, thank you, excuse me, you're welcome;* begin to face person or group addressed.	Use the amenities spontaneously: wait turn to speak; face person or group addressed; use name in addressing person and courteous expressions, *excuse me, please,* etc.

Expected Outcomes—Expressing Ideas

GRADE THREE

Speech in Action

Feel at ease in speaking situations. Have increasing confidence in value of own ideas and ability to express them to individuals or group. Respect the ideas of others.

Understand need to select conversation and discussion topics of general as well as of personal interest; offer relevant observations, ask relevant questions, begin to avoid repetition of points already made, and to direct questions and comments to speakers other than teacher; offer imaginative and original but not always workable solutions to problems.

Grow in ability to organize ideas for reporting; develop sequence; keep to the topic; show cause-and-effect relationship; make comparisons; give examples; begin to distinguish between fact and opinion; give clear directions; compose an original story with plot and conversation.

Create or interpret character roles through spontaneous dialogue and action in creative dramatics; read parts in short plays found in readers and anthologies; adjust voice to character and situations.

Participate in choral speaking activities and individual recitation of favorite poems.

Observe the amenities: wait turn to speak; use accepted pattern for recognition; begin to face person or group addressed; use name in addressing person; avoid flat contradiction; use courteous expressions.

GRADE FOUR

Speech in Action

Acquire poise in presenting ideas; state facts objectively; respect the ideas of others. Participate in individual and group activities; lead as well as follow; do one's share; cooperate.

Select conversation and discussion topics of interest to others as well as to self; offer relevant observations or ask relevant questions; avoid repetition of points made previously; begin to offer some support or recognized authority for statements made; begin to modify ideas if evidence warrants and to test assumptions; offer imaginative, original, workable solutions to problems.

Extend ability to organize ideas for reporting and storytelling; limit the topic; classify; show cause-and-effect relationships; make point by point comparisons; give examples; distinguish fact from opinion, cite authority for support of facts or opinions; give clear directions; create an original story with an effective opener, limited plot, conversation, an ending that comes quickly after climax.

Create or interpret character roles through spontaneous dialogue and action in creative dramatics; read parts in short plays found in readers and anthologies; adjust voice to character and situation.

Participate in choral speaking activities and individual recitation of favorite poems.

Observe the amenities: wait turn to speak; use accepted pattern for recognition; address comments and questions to classmates as well as teacher; face person or group addressed; use name in addressing person; avoid flat contradictions; use courteous expressions.

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Expected Outcomes—Expressing Ideas

GRADE ONE	GRADE TWO
Written Expression	**Written Expression**
Participate in cooperatively developed compositions; place value on their own ideas.	Contribute to group compositions; have confidence in own ideas and interest in ideas of others.
Organize ideas, under teacher guidance, to follow chronological sequence; make comparisons; show simple cause-and-effect relationships.	Organize ideas, under teacher guidance, to follow chronological sequence; make comparisons; show simple cause-and-effect relationships.
Copy material in whole or in part.	Copy material cooperatively composed.
Begin to write words, phrases, sentences, and short paragraphs independently.	Write sentences, short paragraphs, letters, verses independently.
Write headings according to school policy; observe standards for neatness.	Write headings according to school policy; observe standards for neatness.
Begin, under teacher guidance, to use the mechanics of written expression:	Show increased control over mechanics of written expression and use:
Capitals for first word in a sentence, proper names and initials, I, days of week, current month, holidays, salutation and closing of a letter, Mr., Mrs., Miss, and P.S.	Capitals for first word in a sentence, proper names and initials, salutation and closing of a letter, I, names of days, months, holidays, Mr., Mrs., Miss, and P.S.
Periods after statements, abbreviations as Mr., Mrs. P.S.	Periods after initials, abbreviations (Mrs., P.S., Jan.), statements.
Question mark after questions.	Question mark after question.
Comma after salutation and closing of a letter.	Comma after the salutation and closing of a friendly letter.
	Apostrophe in contractions (I'm, I'll, haven't).
Paragraph format for related sentences.	Right- and left-hand margins and indention for first words in a paragraph.
Work with teacher to find and correct some errors in material copied or written independently.	Work with teacher to reread and revise material; find and correct some errors in material copied or written independently.

Expected Outcomes—Expressing Ideas

GRADE THREE

Written Expression

Continue to contribute to group compositions; are aware of purpose for group composition; have increasing confidence in own ideas; show more interest in ideas of others; begin to evaluate contributions objectively.

Organize ideas, with teacher guidance, to follow chronological sequence; make comparisons; show classification; develop simple cause-and-effect relationships.

Copy meaningful material accurately; write sentences from dictation; take simple notes in own words on reading material.

Write sentences, paragraphs (assigned by teacher or selected by child), letters, verses independently; begin to be aware of intended audience.

Write headings according to school policy; follow directions for filling in forms; write date, greeting, and closing in letter; address envelope in block form; observe standards for neatness.

Understand the need for the mechanics of written expression and use:

Capitals for first word in a sentence; proper names and initials, words relating to the Deity, Bible, religious holy days, holidays; key words in titles; I; names of days, months; heading, salutation, and closing of a letter; Mr., Mrs., Miss, P.S., Dr.

Periods after initials, abbreviations (St., Ave., Pl., names of states), statements.

Question mark after questions.

Comma in dates, after the salutation and closing of a letter.

Apostrophe in contractions and possessives.

Right-hand and left-hand margins and indention for first word in a paragraph.

Work with teacher to reread and revise material. Proofread to find and correct some errors in spelling, punctuation, capitalization.

GRADE FOUR

Written Expression

Continue to contribute to group compositions with ever increasing confidence in own ideas; know purpose for group composition; develop interest in ideas of others; evaluate contributions objectively; modify ideas if necessary.

Are familiar with various ways of developing a topic and begin to make concious use of chronological sequence, classification, comparison, cause-and-effect relationships; limit the topic and keep to it.

Copy meaningful material accurately; write from dictation; take simple notes in own words; learn to develop a cooperatively-composed outline.

Improve ability to write sentences, paragraphs, letters, verses independently – either on teacher assignment or by individual choice; are aware of audience for whom they are writing.

Write headings according to school policy; follow directions for filling in forms; write greeting and closing of letter; address envelope in block form; include return address; observe standards for neatness.

Understand the need for the mechanics of written expression and use:

Capitals for first word in a sentence; proper names and initials; words relating to the Deity, Bible, religious holy days, holidays; key words in titles; names of days, months, streets, places, countries, nationalities; words in heading, greeting, and closing of a letter; Mr., Mrs., Miss.

Period after numbers in a list, initials, abbreviations, statements.

Question mark after questions.

Comma after "yes" and "no" in series, in dates, after the salutation and closing of a letter.

Apostrophe in contractions and possessives.

Hyphen in syllabication at end of line. Underlining for title of book. Right-hand and left-hand margins and indention for first words in a paragraph.

Reread and revise material (ideas, sentence structure) independently and/or with teacher guidance; proofread to find and correct some errors in spelling, punctuation, capitalization.

Expected Outcomes—Learning About Language

GRADE ONE	GRADE TWO
Have developed simple concepts about the nature and structure of language.	Have extended concepts and knowledge about language; realize that meaning is in mind of speaker, not in word for object, animal, etc. (English-speaking child's *mother* is French child's *mère*, Spanish child's *madre.*)
Are stimulated to use new words and old ones in new relationships.	Have an interest in words and their meanings; understand that words can have more than one meaning, depending on use in sentence.
Define words in terms of their use; refer to picture dictionary.	Use picture dictionary for word meanings.
Understand that words are made up of the letters of the alphabet, that letters of alphabet have names and are listed in a special order; alphabetize by first letter.	Know names and sequence of letters of alphabet; use first- and second-letter alphabetization.
Use basic sentence patterns and begin to expand these patterns in response to teacher's questions; learn that when words are put together to tell or ask something, they are called sentences; when sentences are written, they begin with a capital letter and end with a period or question mark.	Use basic sentence patterns; show subordination in sentences by use of connectives: *before, because, when;* prepositions: *under, over;* comparatives: *as tall as.*
Are becoming aware of differences (when these exist) between school language patterns and their patterns; may begin to use school (standard) language spontaneously.	Recognize differences, when these exist, between school language patterns and other patterns. Try to use school (standard) language.
Articulate most sounds correctly; begin to pronounce accurately; understand and follow directions for modifying volume, quality, pitch of voice, and tempo in speaking to one another, to small groups, to the class.	Make conscious effort to pronounce accurately; modify quality and volume of voice in various situations; begin to note effect voice quality has on listener.
Can write upper and lower case manuscript letters and numerals. Begin to evaluate own handwriting with regard to letter form, size, spacing between letters and words, straight and vertical lines, adhering to lines.	Write upper and lower case letters in manuscript with attention to form and proportion, alignment, spacing; evaluate own handwriting, and recognize need for improvement.
Have acquired spelling readiness: concept of correct letter sequence, ability to copy words accurately, mastery of some words, awareness of word sources (teacher's word lists, picture dictionary, Spelling Words List A).	Spell accurately words from Level I; words from writings and other sources. Use as source of spelling words the picture dictionary, word lists, or spellers; copy needed words correctly. Learn and apply a word-study method.

Expected Outcomes—Learning About Language

GRADE THREE	GRADE FOUR
Extend understanding of what language is and how it operates; begin to trace history of English language; become aware that English language is still changing and growing.	Grow in understanding the nature, structure, and function of language. Trace history of the English language.
Continue interest in words; realize that experiences increase vocabulary and develop appreciation of difference and similiarity in word meaning; begin to substitute precise and descriptive words (synonyms, antonyms, onomatopoeic and alliterative words, similes) for overworked words; realize that words have many meanings and that meaning of word depends on context.	Realize that as more words are known, the greater is word choice and the more effective is communication.
Use picture and beginning dictionary for word meaning.	Use beginning dictionary for word meaning, syllabication, and accent.
Understand and use first-letter, second-letter, and third-letter alphabetization.	Extend alphabetization skill through fourth letter.
Recognize sentence as a group of words, conveying meaning. Use basic sentence patterns. Recognize sentences in oral discourse by pitch, stress, juncture; in written material by capitals, periods, question marks; two main parts of sentence as subject and predicate.	Grow in understanding of sentence structure; expand basic sentence by use of connectives other than *and;* develop understanding of properties of noun and verb.
Understand and accept concept that home and/or community language may (may not) differ from the school's language. Begin to use school language.	Become alert to use of standard English; try to use school language when appropriate.
Increase knowledge of speech production; improve articulation; develop simple standards for acceptable volume in the use of voice in pupil-pupil, pupil-teacher, pupil-group, pupil-class, pupil-assembly activities.	Increase knowledge and understanding of speech production; use pitch, stress, and juncture with better control.
Maintain ability to write in manuscript. Write in cursive alphabet with attention to straight down strokes except *c* and *o*, acceptable uniform spacing, parallel strokes, alignment of letters; observe correct position and placement of material on desk with regard to right- or left-handedness.	Refine cursive writing; evaluate handwriting; develop interest in improving slant, size, alignment of letters. Maintain ability to write in manuscript.
Spell words from Levels 1 and 2 and words from own writings accurately. Use spelling lists, dictionary, spellers as sources of words. Keep individual word list. Apply word-study method; make use of generalizations in writing unfamiliar words.	Spell words from Levels 1, 2, 3 and words from own writings accurately. Keep individual word list. Apply word-study methods. Apply generalizations in writing unfamiliar words.

CHAPTER 2

THE PROGRAM IN GRADE THREE

Children entering Grade Three have had instruction and practice in using language to clarify and organize their experiences, a kind of intra-individual communication. They have participated in many activities in which language has helped them to learn the ideas of others and to express their own ideas and reactions. They have begun to develop some basic concepts about language and its influence on their everyday lives.

The teacher continues to use the daily experiences of the children to encourage them to talk in a natural and spontaneous way, while simultaneously helping them to refine and extend their use of language. They talk about people, places, things, home and school experiences; look at demonstrations, pictures, filmstrips, TV programs; listen to explanations and directions, stories and poems. They turn to books on their own and are interested in extending their reading and writing skills.

Children for whom English is a second language, who have participated in the language arts program in Grade Two, will still need special language lessons even though they may be ready for reading and writing experiences. Children who are newly-arrived from non-English speaking environments need the audio-lingual approach to help them gain some oral control of the language before reading and writing experiences are introduced.

Language activities are grouped to show the receptive and expressive aspects of the program. They are arranged under the headings of:

Getting Ideas. Listening, observing, and reading to extend knowledge and satisfy curiosity by refining and extending skill in auditory and visual perception and discrimination, in the comprehension and appreciation of what is seen, heard, and read.

Expressing Ideas. Speaking and writing to communicate ideas and feelings.

Learning About Language. Extending concepts about English; increasing children's understanding and control of words in context, sentence patterns, and usage; developing skills of handwriting, spelling, and speech.

As the teacher plans learning experiences for children, she is aware of the inherent interrelationship of language skills. She knows that in any one language activity listening, observing, speaking, reading, or writing may be involved. She still finds it necessary, however, to plan activities which focus children's attention directly on one or the other of the interrelated skills.

GETTING IDEAS: THROUGH LISTENING, OBSERVING, READING
(With Related Verbalization)

Listening is hearing with comprehension. It involves the child's ability to understand meanings and concepts, to recall facts, to interpret and organize the facts, to interact with others, and to reach effective conclusions upon which to act. Observing is noting details in relation to the total situation, seeing relationships, finding likenesses and differences, relating the observation to previous observations, interpreting and generalizing.

The teacher realizes that listening and observing are complex skills which are best developed through planned activities. Before beginning any program, however, the teacher checks the results of the most recent vision and audiometer tests. She notes indications of defects of vision or hearing and checks on the corrective measures which have been undertaken, making special provision for those pupils who have uncorrected handicaps. In addition, early in the year the teacher uses a self-made or a commercially-prepared exercise to test the children's ability in factual recall, interpretation, and generalization of materials presented orally. She evaluates the results both on a group and an individual basis and plans lessons accordingly. At stated intervals throughout the year, she retests the children and helps them to evaluate their growth and become aware of areas still needing improvement.

Reading is a process of getting meaning from the printed page. The ability to identify words is increased as the child develops generalizations for phonic and structural skills. Reading for comprehension begins to occupy more time and interest than learning to identify words. Comprehension skills needed for reading are the same skills needed for observing and listening. Through experiences and instruction in reading, children learn to identify main ideas and related details, understand sequences, follow directions, draw inferences, make generalizations, and arrive at conclusions. Children extend their reading skills by reading material in the content areas which has not been written for the purpose of developing reading skills but for the purpose of presenting information in a variety of ways. Literature continues to present language experiences which increase the child's familiarity with language and language patterns.

Note: In the two-column material which follows, *The Teacher* column suggests learning experiences which may be planned by the teacher to implement the program. She need not use all the activities, nor in exactly the way described. She selects, adapts, and improvises learning experiences appropriate to her children. *The Children* column indicates some of the responses which may be expected and some of the ways in which children may participate. Children's originality and creativity will frequently result in responses and reactions quite different from those described. This is to be encouraged.

Extending the Skills of Auditory and Visual Discrimination

LISTENING TO IDENTIFY AND COMPARE

THE TEACHER	THE CHILDREN
Provides experiences with a variety of sounds – mechanical, musical, human, animal, language, and with a variety of observations – first hand or vicarious through flat pictures, TV films, illustrations, pictograms. (Is aware that sharpening auditory discrimination helps N.E. children with pronunciation.)	Sharpen auditory and visual discrimination. Identify what they hear and see.
Discusses differences between in-school and out-of-school listening.	Realize the need for a more consciously-directed kind of listening in school situations than in play situations.
Guides the development of a chart, listing classroom situations which call for attentive listening and the establishment of a listening signal.	Begin to identify activities (one or two as starters) which demand close listening, e.g., listening to directions. Add to list during the year as other activities are identified.
Uses signal either at initiation of activity or as reminder to those obviously drifting away from speaker.	Suggest devices to be used for listening signal (snap of toy cricket, teacher's hand signal or special position in room).

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THE TEACHER	THE CHILDREN
Introduces game of *Recall* in which she reads a list of items (3 to 7) from such categories as sensory words, rhyming words, pupil names, numbers, toys, fruits. Increases rate of reading as children's attention and acuity improve. Divides class into groups; at one time all groups listen to recall same items; at another, each group listens to recall items in assigned category.	Are motivated to listen intently. Identify terms for which they are to listen, e.g., words that refer to sound – hum, buzz, whistle; number sequences – 536, 7452. Strengthen ability to concentrate and to recall increasing number of items. Enjoy fun of competing with another group. Keep score of number of items correctly recalled.
Provides variation: Each group plays, "I packed my space ship with -----------."	Repeat items brought by other children; individual child adds his item. (Child misses if he can't recall all items previously mentioned but becomes a member of Listening Committee to check sequence.)
In an emphasis lesson for N.E. children, varies the procedure by changing the topic to: "I came to N.Y. with . . . . ."	Tell of family members. List things brought to N.Y. in categories: clothes, household items.
Continues with *Who Am I?* Plans with small group to imitate sounds of animals and people. (Includes other pupils as game continues.) Uses records and tapes of children's voices. Discusses meaning conveyed by animal sounds and by human sounds. (E.g., dog in pain or hunger; child in pain or hunger, expressing his feelings in English, Spanish, French or any other language spoken by him.)	Reproduce sounds of animals and familiar commercials or calls of well-known TV figures. Call on other pupils for identification. Begin to understand that language of people conveys meaning if the sounds stand for known words, but that meaning of animal sounds must be guessed.
Guides children to recognize the natural rhythmic pattern (intonation) of the English language. (Meaning determines the emphasis or stress of nouns, verbs, adjectives, adverbs. Usually *a, the, and, of, to,* and auxiliary verbs are considered weak or unstressed words; e.g., *and* in *bread and butter* may become *'n'*.)	Listen attentively and develop a conscious awareness of the balanced use of strong (stressed) and weak (unstressed) words in speaking and reading.
Selects sentences from readers or children's compositions; writes them on board.	Read the sentences silently.
Demonstrates oral reading of sentences with every word stressed; places stress mark before each word: ˈBilly ˈfell ˈon ˈthe ˈway ˈto ˈschool.	Recognize the stilted, unnatural effect produced when each word is stressed. Identify ˈ as a stress mark.
Taps out the rhythmic pattern of the sentence when every word is stressed.	Listen to tapping; then join teacher in tapping.
Demonstrates oral reading with natural strong and weak forms; places stress mark before important words. ˈBilly ˈfell on the ˈway to ˈschool. Rereads the sentence, asking children to tap softly for unstressed words and more loudly for stressed words.	Hear the difference when only important words are stressed. Associate stress mark with emphasis on important words. Feel the rhythm of the sentence as they participate in tapping out the strong and weak words.
Calls on children to read the sentences.	Read the sentences orally with correct stress.
Continues with other sentences, asking children to indicate where to put stress.	Read sentences silently; place stress marks; then read orally.
Reads a passage quickly without pausing; asks children to paraphrase what has been read. Rereads same passage with correct tempo.	Find it difficult to comprehend. Understand the selection; realize how the speaker has to help the listener by his rate of speaking and pausing.

THE TEACHER	THE CHILDREN
Helps children to distinguish between rising and falling intonation.	Have intuitive awareness of the sound of the American intonation pattern. (N.E. children need many experiences of this type.)
Plays *Echo* in which a child or group is selected to stand in the rear of the room and repeat what has been said in the front of room. Begins with statements which end on a downglide and questions, answerable by either "yes" or "no" which end in an up-glide on the last stressed syllable. (Are you going to the movies?)	Listen attentively to identify whether child or group echoed correctly. Explain why the child did or did not echo correctly. (His voice went up/down at the end, just like yours.)
Provides practice with tempo, stress, and pause in every Language Emphasis lesson for N.E. children.	Begin to acquire the understanding and habit of using English intonation for statements and questions.
Introduces questions, beginning with an interrogative word, which end in a down-glide on the last stressed syllable. (Where did you go?) (Speech Production, p. 00)	Echo correctly, with down-glide, questions that begin with where, what, why, e.g., Where do you live? What are you doing?
Guides children in oral reading to look at content of question rather than (?) to make reading sound natural.	Begin to understand that questions beginning with a question word end like statements on a down-glide.
	Improve their oral reading ability to make the words come alive and sound like natural speech.
Provides opportunities for children with facility in a language other than English (N.E. especially) to recite a well-known rhyme or give simple familiar directions in that language.	Develop respect for and interest in languages other than English.
Asks children to interpret what they have heard.	Express opinions. Identify content from facial expressions, gestures, intonation.
Gives exact English translation. (May write both versions on board.)	Grow in understanding that language sounds, to be meaningful, must say the same thing to the speaker and listener.
Makes tape recording of child speaking language other than English; plays tape; asks children to interpret; compares interpretation with correct translation.	Find it more difficult to interpret what child is saying. Begin to realize how much seeing the speaker helps listener to understand his message.
Guides children to recognize that voice shows feeling or emotion.	Are sensitive to tone of voice and facial expression.
Rereads parts of a familiar story in which there is dialogue. Discusses the characters' voice tones and how these tones affect the listeners. (Voice tones tell them about the characters.)	Enjoy listening to the teacher's oral interpretation of the conversation of the characters.
	Express reactions in own language; become aware of how the speaker's tone of voice affects them as listeners.
Calls on volunteers to reproduce conversation of storybook characters.	Change voice to indicate feelings of characters.
Encourages other children to be constructive in their evaluations.	Stress the positive aspects of their classmates' interpretations.
Provides group and individual practice in expressing emotions.	Compose own dialogue or expressions to show fear, anger, joy, sorrow, impatience.
Provides a dialogue for N.E. children at Language Emphasis time, involving the use of voice in expressing some of the emotions already mentioned.	Learn dialogue by rote; imitate the teacher's model.

THE TEACHER	THE CHILDREN
Records children's voices on tape recorder. (Helps N.E. children to narrate a short story, using familiar English vocabulary and sentence patterns.)	Prepare to read a brief selection or recite a familiar verse for recording. Identify self at end of recording: This is . . . . . speaking.
Replays tapes for various purposes.	Enjoy hearing own and other children's voices.
Indicates what children are to listen for. Guides discussion: Whose voice do you think it is? What helped you to recognize it? Could you hear clearly? What made the recording easy to understand? Did you hear the final sounds of words? Did you hear "r" in *during?* Did you hear anything you would have said differently?	Listen for indicated purpose either to identify the voice of the recorder or to note one aspect of speech production, e.g., volume and clearness of voice, pronunciation, pacing, pitch, stress. May volunteer another pronunciation which is really incorrect.
Reads and rereads, from time to time, selected passages which highlight alliteration, rhyming words, onomatopoeia, similes, sequential words, (first, next, finally). (See Sections on Literature and Written Expression.)	Listen attentively because they are interested in the sounds as well as in the meaning of the words. Identify the particular words which exemplify alliteration, rhyme, onomatopoeia; may or may not use terms.
At times, omits rhyming words and asks children to supply them. Lists some of the words suggested on charts: Sound Words (wind – whistled, whirred, whirled, rumbled, thundered, roared – "The Wind" by Ilo Orleans, p. 59.) Time Words (first, second, then, later, after, a while, soon.) Action Words (ride – galloped, pranced, etc.)	In a selection identify all the words that refer to motion of a horse or that mean ride: "All over the yard, through the barn lot, *galloped* Uncle Mark with Melissa Louisa on his back. He *pranced.* He snorted. He *shied* and he *bucked.* He whinnied and he squealed." *Little Girl with Seven Names* by M. L. Hunt, (New York, J. B. Lippincott Company, 1936.)
Keeps charts current; changes them often.	Become sensitive to words; contribute choice experiences from out-of-school listening and reading experience.
Commends children who include "chart" words in their speaking and writing activities.	Copy any words that they would like to use in oral or written activities.
Gives a series of tests to determine which children need help with sound-symbol recognition.	Identify symbol that corresponds to sound given.
Analyzes the results of the tests.	Become aware of their strengths and weaknesses in specific area tested.
Gives whole class, group, or individual lessons as needed.	Practice needed sound-symbol relationships as indicated by tests.

Initial Consonants

Number your paper from 1–18 (or use rexographed form). I will say some words. Think of the first consonant you hear in each word. Write just the first consonant on your paper. For example, if I say *fan,* what will you write? If I say *march* . . . ?

Now we are ready to begin. Listen carefully. Dictate words in sample, using normal pronunciation.

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	m	mean	8.	v	voice
2.	t	tail	9.	j	juice
3.	b	board	10.	z	zip
4.	f	fence	11.	g	gate
5.	w	wait	12.	r	rose
6.	h	hide	13.	y	young
7.	p	paint	14.	l	late

Final Consonants

Number your paper from 1–15 (or use rexographed form). I will say some words. Think of the last letter you hear in each word. Write just the last letter you hear on your paper. For example, if I say *cook* what will you write? If I say *pull? safe?* Now we are ready to begin. Listen carefully. (Dictate words in sample below, using normal pronunciation.)

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	m	hum	9.	j	judge
2.	t	flat	10.	z	size
3.	b	rub	11.	g	beg
4.	f	self	12.	r	hear
5.	p	drop	13.	l	wheel
6.	s	case	14.	k	oak
7.	d	add	15.	n	chain
8.	v	love			

Consonant Blends

Number your paper from 1–19 (or use rexographed form). I will say some words. Think of the first two letters you hear in each word. Write just the first two letters on your paper. For example, if I say *ship*, what will you write? If I say *that?*

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	bl	blade	11.	gr	grape
2.	cl	clean	12.	pr	prince
3.	fl	flag	13.	tr	trail
4.	gl	glove	14.	sc(sk)	scare
5.	pl	please	15.	sm	smart
6.	sl	slam	16.	sn	sneeze
7.	br	bread	17.	sp	spine
8.	cr	cream	18.	st	still
9.	dr	drape	19.	sw	swell
10.	fr	free			

Vowel Sounds

Number your paper from 1–10 (or use rexographed form). I will say some words. Listen for the vowel sound. Write the vowel you hear and *short* or *long* depending on the vowel. For example, if I say *hill?* (short *i*) If I say *seem?* (long *e*). Now we are ready to begin. Listen carefully. (Dictate words in sample, using normal pronunciation.)

	Correct Response	*Sample Word*		*Correct Response*	*Sample Word*
1.	short *i*	kick	6.	short *o*	pop
2.	long *e*	steel (baby)	7.	short *u*	stuck
3.	short *a*	camp	8.	long *i*	dime
4.	long *o*	goal	9.	short *e*	step
5.	long *a*	rake	10.	long *u*	cute

THE TEACHER	THE CHILDREN
Provides whole class, group, or individual lessons as needed for practice in identifying specific consonant sounds as single consonants, blends, digraphs, vowels. Blends: bl, cl, fl, gl, pl, sl; br, cr, dr, fr, gr, pr, tr; sc, sk, st, sw, sn, sp, sm; spl, spr, str, scr; ny, nk; tw. Digraphs: ch, gh, ph, sh, th, wh; ck. Diphthongs: oi, oy; ou, ow.	Extend ability to hear and recognize sounds instantly. Deepen understanding that a *consonant* is a single letter representing a single sound; a *blend* has two letters that blend together to make two sounds; a *digraph* has two letters that make one sound; *vowels* have long and short sounds. (Do not necessarily use these terms.)
Guides audio-visual recognition of syllables.	Develop the understanding that a syllable is a word or that part of a word in which there is a sounded or spoken vowel.
Reads a list of one-syllable words one at a time. Asks children to tap or clap once for each vowel sound heard.	Listen for vowel sound; respond when they recognize it.
Writes one-syllable words on board or uses words from reader; asks children to name number of syllables and explain why. (Avoids diphthongs.)	Pronounce words softly (ride) tap and identify rapidly the number of syllables: i.e., one syllable because only one vowel is heard. (May add, when the *e* is silent, because the word is seen.)
Extends to reading a list of two-syllable (three-syllable) words in which vowel sounds are clearly distinguished. Explains that each time they hear a vowel, they are hearing another syllable.	Tap once, each time a vowel is heard; e.g., hopeful, kindness. Recognize that more than one vowel is heard; therefore, the words have more than one syllable.
Presents mixed series of one-, two-, and three-syllable words for recognition of syllables, e.g., happiness, chicken, park, bracelet. Asks children to repeat the word and identify by clapping for one-, two-, and three-syllables in the word.	Listen attentively and internally vocalize syllables as teacher reads the words. Recall the words; pronounce them and clap out the number of syllables while doing so.
Writes words on board, separating or underlining syllables as aid to pronunciation and spelling, p. 168. (Does not expect children to mark division until Grade Four when syllabication is taught.)	Look at words carefully; observe vowels; tell number of syllables; develop a sensitivity to division of words into syllables; deepen awareness of sounded and silent vowels.
Plays *Are You Listening?* Prepares a series of short, simple paragraphs based on TV advertisements, social studies, science, mathematics, literature, weather reports, everyday news events, or personal experiences. Includes factual and judgmental information. May use commercially prepared children's material on the above topics.	Enjoy game spirit. Distinguish between fact and opinion. Extend concept of fact as something which is true or has happened vs. opinion which is what one thinks of a thing or person.
Directs children to listen to the reading and be ready to answer questions of *who, why, when, where, what.* May list on board.	Listen attentively for increasingly longer periods of time.
Reads the paragraph, e.g., Danny lives in the apartment next to me. I like him, and for his ninth birthday I gave Danny a fishing rod. He loves it.	Identify facts needed to answer specific questions.
Asks questions which can be directly answered from facts given: What is the boy's name? Where does he live? How old is he? What did I give him for his birthday? Why?	Answer informally either in words, phrases, or sentences: Danny or The boy's name is Danny. Next to you or He lives next to you, etc.

THE TEACHER	THE CHILDREN
Calls on many children; does not indicate whether an answer is correct or incorrect.	Give variety of answers based on facts as heard. Are challenged to think for themselves rather than to parrot the answers of others. (Some children may repeat answers of other children or change their answer to what they think is correct.)
Rereads sentence(s) which answers each question.	Compare their answers with correct one. Are interested in how accurately they listened. (Those who may have changed their answer to an incorrect one learn to trust their own judgment.)
Asks questions which cannot be verified from facts given: Does he like his present? How do you know? Are you certain? Why do you think so?	Give answers which they think are justifiable: *Yes. You said he loves it. Any boy would like it. I would like it.*
Guides children to recognize that their answers are opinions based on impressions or feelings rather than actual fact.	Develop an understanding that an opinion can't be verified but that a fact can be.
Reads a selection, at times, without presenting guide questions. Asks children to tell what they heard.	Are unaware of purpose for listening. May have difficulty in recalling definite facts with accuracy. Become aware of how guide questions make listening easier.
Plays *Have You Heard?* a form of gossip or "rumor" clinic.	Realize importance of listening carefully to repeat accurately.
Explains the game. Divides the class into groups.	Arrange themselves in groups; send message around group in clockwise direction.
Gives an identical oral message to each group leader who whispers it to the child on his left, who, in turn, repeats it to child on his left. The last child repeats the message orally to the group.	Await with interest the oral report of the last child in group. Compare his message with what they *heard* and *repeated;* are aware of change in message.
Calls on last child in each group to share his message with entire class.	Enjoy variety in messages.
Uncovers and reads the original message.	Comment on differences between original message and messages reported by various groups.
Develops a series of games to test children's factual listening ability.	Are interested in testing listening skill.
Introduces a "Numbers" game in which she reads at a paced rate a series of three to seven numbers (or letters).	Develop the ability to keep a sequence in mind and later to answer questions about it.
Explains that after each series she will ask a question (ranging from simple to complex) related to that series; the children will write answer next to appropriate number on an answer sheet. Gives a trial run.	Understand the directions. Prepare a numbered answer sheet.
Has a preparatory Language Emphasis Lesson for N.E. children to provide practice in names or numbers. Shows a familiar object and says: This is one –. Writes symbol 1 on board; relates numeral 1 to oral responses. Adds a similar object, displays both and says: These are two –. Writes 2 on board.	Learn to identify names with numbers as they see, hear, and say them.

THE TEACHER	THE CHILDREN
Says:	
Listen to these numbers: 6–4–1.	Listen carefully to the series.
Which number comes first?	Recall the sequence.
Write your answer.	Write answer immediately.
Listen to these numbers: 5–7–3. Which number comes second? (last?)	Recall series; select correct numbers.
Listen to these numbers: 8–3–5–2. Which number is the smallest?	Recall series. Identify the smallest number.
Listen to these numbers: 7–1–2–5–3. Which number is the largest?	Recall a longer series. Identify the largest number.
Listen to this telephone number: 532-1247.	Recall a series with seven numbers.
What are the first three numbers? Extends to complete number.	Identify the first three numbers in sequence. (Complete number.)
Repeats each series and writes it on board; repeats question. Asks for oral answer; verifies answer.	Compare correct answer with that on their paper.
Gives repeated practice with each type of question at other times. Increases variety and difficulty of questions; e.g., which number comes after or before another?	Become aware of improvement needed in listening carefully and recalling accurately.
Uses letters. Says:	Sharpen auditory acuity.
Listen to these letters: *t e r*, Write the letters as you hear them. (Uses letters that frequently appear at the end of spelling words.)	Become attuned to series of letters which often follow one another.
ack, oun, ing, dge, oth, ease, ple, nal, ick, mer, ery, ough, rith, ion, auts, uild, augh, ness, rite, iece, ried, hant, vered.	Write letters in groups of 3's, 4's as given.
Listen to these letters: *z, b, l.* Which letter comes first in the alphabet? (middle? last?)	Identify part of alphabet in which letters appear.

OBSERVING TO IDENTIFY AND COMPARE

Helps children to become acquainted with the school and the classroom.	Identify school by name as well as number; are aware of historical significance of school name; locate school in relation to home and major thoroughfare in community; locate classroom in relation to exits and other rooms.
Asks questions and makes comments to direct observation.	
Reviews class and school routines.	Recognize need for and helpfulness of routines.
Listens to children's ideas; accepts recommendations when better than established procedures; discusses why other suggestions are not feasible.	May suggest changes.
Encourages observation of day-to-day changes.	Sharpen their powers of observation.
Stresses alertness to change in neighborhood: construction, store displays, street signs, new trash receptacles; in the classroom a seasonal decoration, the book of the week, pictures, a class reminder, or motivational question on bulletin board or chalkboard.	Develop the habit of seeing individual items in their daily environment. Are aware of changes; talk about them; look at board for notices and read them.

THE TEACHER	THE CHILDREN
Has pupils observe daily weather; leads discussion of related experiences; uses *how, what, why* questions to promote critical thinking.	Listen to weather reports at home; identify weather conditions by such terms as smog, snow flurries, partly cloudy, sleet, when they share these with classmates. Compare with observable conditions during day and note changes.
Provides guidance in identifying people, places, things in firsthand experiences, films, TV, pictures, maps, globes.	Extend and clarify concepts; acquire specific related vocabulary; use "power of eyes" for accurate observation; store up what they see and feel for future activities; infer emotions from visual observation.
Asks questions to help children make quick identification of what they see: What is it? By what other names is it known? How does it feel? Is it as large as . . .? Larger than . .? Small as . . .? Smaller than . . .? What shape? How tall . . .? As tall as . . .? (thin . . . fat?) What does his expression tell us about him? Which are mountains on the map? (lakes? oceans?) How do you know?	Handle objects; read pictures to get information or identify emotions; study the appearance of persons, animals; identify topography on maps, buildings in neighborhood. Grow in ability to observe details which are identifying characteristics. Note gross and fine differences. Ask questions to help them make identification. Are willing to make tentative observations, using sentence form when appropriate: Maybe it's . . . because . . . It looks like . . ., but I can't tell from the picture. I know it's not . . ., but it could be . . . because . . . .
Teaches N.E. and verbally disadvantaged children to identify names known to other children; provides sentence pattern for them. Encourages N.E. children to tell the name in their native language.	Identify objects, etc. by correct names. Take pride in speaking in native language to other children.
Guides children to identify symbols that have common meaning, e.g., familiar red for stop; green for go; ✚ for Red Cross; flashing light for *Danger.* (Reads *Squanto* and calls attention to symbols used by Indians and white men.)	Identify such symbols as: use of right hand in handshake as greeting shake of head – no nod of head – yes extend hands – pleading blue on map – water ʃ ʃ – mountains
Develops a bulletin board of "Signs and Symbols That Talk."	Become interested in collecting other such symbols to share with class.
Guides children to identify class to which object, animal, thing, person belong. Illustrates class by drawing and labeling a large circle to indicate general class and labeling inner circles to indicate subclasses.	Classify animals as mammals, reptiles; mammals as man and other milk-feeding animals; reptiles as animals that move or creep along on their bellies; cars, trucks, buses as vehicles; cars as private vehicles; trucks as commercial vehicles; buses as public vehicles; pens, pencils, chalk as writing instruments; pens as ball points, fountain pens, etc.
Has N.E. children add words of general classification to their picture dictionaries. Pictures of subclasses can be labeled to illustrate the general classification.	Find pictures in magazines or draw their own for illustrations. Get practice in writing as well as reinforcement of vocabulary. Begin to develop concept of classifying into categories.
Leads children to use observable details in playing identification games.	Enjoy the games as they sharpen their powers of observation.
Acting Titles. Introduces a modified form of charades based on titles of books, songs, TV programs. Explains and demonstrates game:	Understand purpose of game. Learn how to play *Acting Titles* as they watch demonstration.

THE TEACHER	**THE CHILDREN**
Starts game demonstration by identifying the category: *It's a* (book, TV commercial, etc.).	Get insight into functional use of category.
Explains that whole title will be dramatized first; then, if additional help is needed, individual words in title will be dramatized.	Become alert to titles in each category that might be acted out.
Acts out a title for demonstration.	Have interest in observing actions useful for pantomime.
Calls on individual children.	Offer guesses about identity of title.
Signifies "getting warmer" in their guesses by beckoning gesture with both hands; "getting colder" in their guesses by repelling or pushing away gesture. Gives additional clue, if necessary.	Understand that beckoning gesture signifies "keep this line of thinking"; repelling gesture signifies "stop this line of thought."
Nods head to signify correct response; shakes head to signify incorrect response.	Use new clues as they continue guessing. Learn to listen carefully so as not to repeat incorrect responses.
Discusses sources of appropriate titles:	Suggest titles from own experiences:
TV Programs — *Books* Lassie — *Little House in the Big Woods* The Flintstones — *Bears on Hemlock Mountain*	Books — Five Chinese Brothers; Millions of Cats Songs — The Alphabet Song; Marching to Pretoria
Guides class to agree upon some cues to be used in acting out the title:	Devise symbols.
Category – announced in a sentence. *Number of words in title* – indicated by holding up appropriate number of fingers. Function words to have standardized symbols – *the* represented by placing index fingers of both hands in T bar formation; *on* represented by placing fist on flat outstretched palm; *in* represented by placing fist in cupped hand.	Prepare a cue chart as temporary aid to recalling symbols agreed upon. Determine order in which pantomime cues are given – category, number of words, title.
Forms small groups to act out titles. Includes one or two N.E. children in each group.	*The Performers* Agree on category; select title; write title on paper and give to teacher. Plan presentation; call upon stored-up images to be used in acting out their presentation.
Introduces group.	Announce the category to the class and use the sentence form: It's a (*book, TV program, song, etc.*); indicate number of words in title. Carry out the action.
	The Audience.
Encourages children to show approval by clapping or applauding softly.	Enjoy the presentation of each group. Display appropriate audience behavior.
Leads discussion to identify title; calls on individual pupils; uses hand signals to indicate "warm" or "cold."	Guess the identity of the presentation; use sentence form: It's . . . .
Finds something to praise in each group. Helps children to evaluate each group's presentation: What helped you to guess correctly? What made it difficult to guess?	Grow in ability to act out and/or to guess identity of performances.

Extending Comprehension Skills Through Listening and Observing

TO FIND MAIN IDEA AND RELATED DETAILS

THE TEACHER	THE CHILDREN
Guides children to observe flat pictures and "read" them by identifying, describing, and interpreting.	Know purpose(s) of observing – to identify main idea, see relationships, draw inferences, and talk about them.
Selects large pictures for whole group viewing; also makes use of pictures in class textbooks and photographs taken by teacher or children. Sets up indexed picture file for individual use. Discards out-dated, worn pictures. Pictures should highlight one main idea with details clearly depicted; may or may not be captioned; may illustrate a story, news or sports event, show steps in a process, relate to a curriculum area, or simply be interesting in themselves.	Begin to recognize qualities that make a picture meaningful and useful for their purposes.
Comments or asks questions to focus on the main idea; identifies, names and describes details; compares likenesses and differences; develops relationships with other concepts and understandings.	Look first at whole picture (rather than at a section of picture) to find center of interest and then note details. Express reactions. May show misunderstanding; introduce irrelevancies; answer questions.
Is patient with children's questions.	Ask their own questions to clear up misconceptions or get additional information; relate what they observe (gestures and facial expressions) to their own experiences and emotions.
Discourages child who asks too many, but encourages those who ask too few. Suggests that to raise questions is a good way to learn.	
Introduces an unfamiliar term in describing a familiar picture: The ball rolled through an *aperture* in the wall. Jimmy fed the *pachyderm*.	Try to guess meaning from context
If children don't question the unfamiliar form, the teacher asks them directly and indicates this is what they should do.	Become interested in asking questions; are willing to admit they don't understand or need help.
Plays a *What Do You Remember?* game.	Strengthen visual memory.
Displays a large picture for a few minutes. Covers or removes the picture.	Look closely at the picture.
Asks the children: What does this picture show (tell about)?	Recall details of the picture to answer questions.
Where does action take place?	Summarize main idea in title or caption.
What would be a good title (caption) for it?	Realize that some questions can't be answered by looking at the picture.
Includes *how* or *why* questions which can't be answered.	
Guides children to listen for main idea and related details.	Prepare themselves physically and mentally for a listening experience.
Reads a short selection (preferably unfamiliar) from a textbook, trade book, magazine, newspaper, or even a child's composition.	Listen attentively to get main thought.
Says: I am going to read this selection. You are to listen for the main idea. Then I will give you some titles. You will choose the best title.	Select the best title and give reason for selection.

THE TEACHER	THE CHILDREN
In preparatory Language Emphasis lessons for N.E. children, gives practice in selecting titles for charts developed at the end of the lessons. Explains how title reflects the main idea of chart.	Gain experience in selecting the main idea of a four or five line chart and in verbalizing within their language limitations.
Varies the procedure: reads a selection without giving title; asks for original titles.	Listen carefully; suggest a variety of titles.
Lists titles on board; guides choice of one or two; may reread selection to verify choice; compares with author's title.	Discuss why one title is better than another. (Title is related to selection but doesn't tell too much. Makes me want to hear more.)
Reads at other times a short, titled selection (again unfamiliar). Selections from above-grade level skill texts are especially good.	Distinguish between main idea and details.
Explains: I'm going to read a passage to you. You are to listen carefully and be ready to answer questions about the main idea and some related details.	Listen to directions.
Checks listening acuity by questions that call for selecting the correct answer to determine general meaning; naming things (ideas, etc.), designating statements as true or false in details:	Strive to recall facts to answer questions. Develop concept that a fact is something that is true or really happened.
Select the right answer: This selection was mostly about . . . . (Give three items – one correct, one nearly correct, one incorrect.)	Pick the word(s) which describes the main idea.
Answer *Yes* or *No*: Did_ do __ ? The___ . Many___. There are___ .	Identify details as true or false.
Name two things that ___.	Recall pertinent details and contribute them.
Gives answers and lists on board.	Verify answers.
Rereads selection, emphasizing parts that provide answers.	Find out why answer was incorrect.
Occasionally reads a paragraph poorly and with distracting grimaces or gestures. If children have difficulty in paying attention, the teacher discusses why this happens; rereads passage without exaggerated mannerisms or poor speech.	Realize that the speaker's mannerisms can distract the listener. Learn that the listener must try not to let speaker's voice or manner disturb him and speaker must try to help listener by his manner of speaking.
Presents TV and radio programs. (Uses similar techniques for films, recordings.) Follows suggestions in manuals for arousing interest, viewing programs and discussing them.	Look forward to the program and know routines to be followed. Take an active part in "thinking along"; capture the mood by smiling, laughing, joining in, or occasionally commenting to a neighbor. Show increasing understanding of relationships between ideas; learn to question statements heard or conclusions drawn by other children. Use ideas gained from program.
Takes children for trips related to work in literature (library), science (neighborhood topography), social studies (factory). Knows educational value of place to be visited.	Know the reason for the trip and are aware of its relation to a specific curriculum area as a learning experience. Appreciate details that might otherwise go unnoticed.

TO DETERMINE SEQUENCE

THE TEACHER	THE CHILDREN
Reads a story or poem with definite sequential action, e.g., *Bears on Hemlock Mountain.*	Enjoy the selection; follow the story line and become aware of sequence of action.
Calls several children to front of room. Asks questions to recall sequence of time and main incidents. Uses this procedure in preparation for creative dramatics or storytelling.	Stand as a group; individual children tell events in sequence. Make use of correct sequence in dramatizing or retelling a story.
Rereads passages which make use of such time words as *once, then, next, first, soon, later, after.*	Learn to recognize that certain words signal time. Identify the words; suggest others.
Alerts children to listen for words which are clues to what happens next, after that, etc. Writes them on board.	Use these and similar words in their speaking and writing.
Selects from an unfamiliar story or textbook a passage with a clear-cut sequence.	Listen purposefully to follow sequence of events.
Reads, stopping at an appropriate point in the reading; asks children to suggest the next happening.	Predict what will follow – offer a variety of possibilities.
Discusses which events would be acceptable or unacceptable.	State reasons for their predictions.
At other times, guides children to compose plausible incidents to add to the story.	Enjoy making up fantastic and imaginative chain sequences.
Mixes up the sequence in reading a selection. At times, prepares mimeographed copy to be cut into sentence strips and distributed to children for rearrangement.	Identify the out-of-sequence sentence(s); give the proper sequence.
Uses material from biography (literature, social studies) as a guide to a time line.	Develop a better understanding of time sequence.
Reads an announcement or tunes in on the public address system.	Listen with interest and attention. Give the details as they recall them.
Calls on several children to repeat the announcement; makes notes of each child's response. Compares each response with original.	Become aware of how accurately or inaccurately they listened; fill in gaps.
Writes highlights of announcement on board.	Read and memorize or make a written copy to serve as a reminder.
Plays *Take a Message,* a game in which the teacher gives a message including a telephone number which the group or class is to write down.	Enjoy the game spirit as they listen to get the message and record it simultaneously.
Keeps message simple: Mother – Call dad at 316-1348. Writes message on board as check.	Compare their written message with original. Learn format for writing message.

TO DRAW INFERENCES

Shows filmstrip, tells or reads a story. Prepares N.E. children in advance during Language Emphasis Lesson.	Listen and observe attentively.
Reads title and first few paragraphs; shows frames; asks questions to give clue to development of story.	Think about title and introductory paragraph; anticipate what kind of story it will be or what story will be about.

THE TEACHER	THE CHILDREN
Helps children (during the reading) to "hear between the lines" by asking questions:	Place value on their ideas and reactions; express them willingly.
How can you tell what --------- looks like? What do you think will happen now? Is that what you would do? Do you still like -------- ? How has he changed?	Understand the relationship between cause and effect.
In using flat pictures, guides children to infer background of picture; e.g., What caused accident or fire? How can the Pilgrims make the Indians understand them?	
Uses content material of several paragraphs from social studies, science, mathematics.	Absorb information by listening to factual material.
Reads title and first paragraph.	Know what they are listening to and infer gist of material from introduction.
Alerts children to listen for topic sentence, transition words, key words.	Learn to follow the development of the material.
Asks many questions: What does ------- mean in this sentence? (Rereads sentence.) How do you know that ------- is --------- ? (social studies, science)	Infer vocabulary from context.
Writes title and topic sentence on board.	Tell (or write) as many facts as they can remember from material read to them.
Reads mathematics problem through once. Asks: What do I have to find out? What do I know? What must I do? What is approximate answer?	Listen intently. Know what they are asked to do. Get necessary facts. Do work mentally. Approximate an answer.

TO FOLLOW DIRECTIONS

Develops a pattern for giving directions.	"Tune in" quickly when directions are given and act upon them without delay.
Establishes from the first day a signal for ceasing an activity and being quietly attentive.	Respond to an agreed-upon signal for coming to attention.
States directions for classrooms activities clearly, precisely, simply, sequentially. Clarifies with gestures; demonstrates or illustrates on chalkboard.	Listen carefully. Think along with speaker and mentally repeat the directions.
Gives each step in the direction once.	Ask questions if they don't understand.
Does not repeat, but calls on other children for clarification.	Tell in their words what they are to do.
Observes children as they carry out directions, noting causes of difficulty.	Carry out the directions, relating what they hear to their actions.
Provides for repetition of the experience.	Gain facility through practice.
Evaluates activity.	Are aware of how well they did; gain satisfaction from growth. Recognize need to improve.

THE TEACHER	THE CHILDREN
Gives extra drill to N.E. children.	Are able to respond to routines with rest of class.
Provides many opportunities for functional practice in following directions. Utilizes ongoing activities as science, mathematics, handwriting, arts and crafts; reads aloud fire and safety drill rules.	Improve in ability to carry out verbal directions accurately.
Is familiar with and reads aloud complete directions before introducing a new game or other activity. Discusses directions step by step; calls on children to restate directions. Rereads the complete directions before starting.	Have a fairly clear understanding of the game and how to play it or what they are to do or make. Talk about each step; ask questions if they don't understand. Follow directions mentally; recall them as they carry out activity.
Plays increasingly complex versions of *Simon Says.*	Keep "tuned in" and become adept at responding immediately in a game situation.
Gives verbal directions in imitation of TV or radio announcer on how to send for a product.	Learn to listen attentively to get details – *print* name, address, zip code, age, and enclosure of boxtop, stamps.
Calls on children to supply facts; lists on board; repeats original message. (Varies by giving oral directions on how to fill in test forms, bank forms:)	Are aware of details they didn't hear at first listening.
Forms groups and issues a simple direction to each: Please get the brown envelope (several of varying sizes are on desk), the marking pencil (several of different colors are on desk).	Try to carry out the direction but find that they have to ask: Which one?
Calls on a child from each group to perform action.	Look on with interest.
Talks over why assignment was confusing. Repeats directions, giving specifics.	Realize that directions must give details and be clearly stated.
Encourages children to make up directions for others to carry out.	Enjoy activity; try to give directions that can be carried out.
Evaluates directions and performance.	Discover where directions were vague.
Guides groups, at other times, to plan a series of unrelated activities which one child in each group will carry out while rest of class observes. Then, calls on other children to recall sequence of actions; keeps tally of how many children were able to list activities of each group in sequence.	Plan such activities as tying a shoelace, zipping a jacket, opening and closing a door, whispering to a friend, falling asleep at the desk, writing an imaginary sentence in the air. Try to give sequence of actions; note how easy it is to forget an item.
Guides children to carry out in writing a series of directions given verbally for *Are You Listening?*	Improve in ability to listen carefully the first time directions are given.
Directs children to: Fold paper into four boxes. Number them 1, 2, 3, 4. Print a capital G in center of Box 1. Make three 3's in a row in Box 2. If G comes after F, print the letter that comes after G in Box 3. Print your first name at bottom of Box 4.	Become alert to need to listen for essential facts and to think before responding too quickly.
Puts correct form on board or transparency; analyzes reasons for incorrect responses.	Compare their answers with original; find out why they made errors.

Extending Literary Appreciation

The planned program in literature that was begun in earlier grades continues. It helps children gain further insights into basic human values, broadens their horizons, and deepens their appreciation of the beauty of language as a medium of communication. Because the teacher reads aloud, each story or poem becomes a shared experience for all children, regardless of individual differences in reading ability. The children's attention now permits them to follow longer stories and poems, some of which may extend over a few sessions. Experiences with stories and poems read aloud will, it is hoped, improve and increase children's independent reading.

N.E. children participate in all of these experiences with the class, but they need additional time in Language Emphasis lessons for practice in the language associated with the experience. Stories and characters that are part of the culture of their new environment extend their understanding of the culture and increase their knowledge and use of its language. They can then share with their mainland classmates a common interest in the world of literature.

Eight- and nine-year old children are avid television viewers. They enjoy the excitement of a great big world of "good guys" and "bad guys," of dreamers who make good, of fairies and wicked or amusing witches, of true-to-life people who suffer and conquer in spite of adversity. The teacher must meet the challenge of helping children discover that there is keen excitement also to be found in books; that, unlike television, books can be handled, dramatized, reread, and picked up at will. Moreover, each child can choose from a wide range of stories in contrast to the limited, stereotyped fare available on television.

EXPERIENCES WITH PROSE

Enjoyment of literature is the major aim, but the teacher, using a light touch, guides children to become acquainted with a wide range of stories from different genres and to grow in appreciation of an author's skill in communicating ideals, values, and goals.

Planning the Program

THE TEACHER	THE CHILDREN
Explores the children's previous experiences with literature.	Recall stories met in previous grades.
Gathers several books they may have read in earlier grades and displays them on the library table.	Recognize familiar books and authors.
Gives children time to speak about the books they know.	Tell about the story or an incident they especially liked.
Notes the direction of children's interests.	Indicate preferences for fairy tales, animal stories, and the like.
Introduces children to a school radio or TV literature series.	Audit a beginning program in the series and discuss it.
Reads some titles as listed in the teacher's manual.	Listen with interest; decide whether or not they are interested in following the series.
Establishes an atmosphere for the literature program.	Understand that children's literature is part of the school program.
Sets up a library corner and stocks it with books from the central school library and classroom collection.	Help set up an attractive book corner; keep it up-to-date. Arrange exhibits, write captions; use corner during free time.
Provides a literature bulletin board.	Help to keep it attractive and timely.

THE TEACHER	THE CHILDREN
Displays lists of recommended or new books, news items about a favorite author, book jackets, posters, literary maps.[2]	Read items posted and talk about them.
Calls attention to out-of-school television or radio programs and films based on children's stories.	Improve taste in out-of-school television or motion picture viewing.
Assigns a regular time for literature and reads stories that:	Look forward to story time.
Have appeal to most of the children and represent examples of modern and traditional folklore, fiction, and biography of their own and other cultures.	Learn to recognize and appreciate stories of the different genres.
Selects stories that:	
Are written in good literary style; have action, suspense, humor.	Become familiar with the qualities of good literature.
Contain high quality illustrations that relate directly to the story.	Enjoy relating the illustrations to their own world of imagination.
Are short with a direct beginning, plenty of action, and a satisfying ending. Later, selects longer stories that are read in a few installments.	Follow short stories with interest. Eventually, enjoy longer ones with more incidents and more characters.
Introduces the story hour.	
Relates the story to children's experiences.	Make associations with personal experiences.
Explains unfamiliar vocabulary and background.	Understand vocabulary.
Talks about the title, author, illustrations. Recalls other stories by the same author.	Look forward to a new story by an old friend or about a familiar character. Learn the names of the story, author, illustrator.
Asks children to suggest the type of story it might be. Relates it to others of the same type.	Show ability to distinguish story types.
Reads or tells the story. (Folklore is better narrated).	Have a reason for attentive listening.
Knows the story well, not in terms of memorized words but in terms of vivid images and naturally-flowing sequences.	Arrange themselves for comfortable listening. Apply good listening habits, previously discussed.
Uses appropriate voice, volume, pace, and inflection without exaggeration. Reads the whole story or parts of it.	Get meaning from the way the story is told, from the pictures, and from the language.
Uses illustrations as needed to interpret the story. Emphasizes the information conveyed in pictures for children with limited language ability.	Learn the value of pictures to help them sense the mood of the story, recognize setting, and identify character traits.
Watches children's reactions. (If most are not interested, discusses why and drops that story.)	Show whether or not they have captured the mood of the story. (Tell why the story does not appeal to them.)
Varies the presentation. Shows filmstrips or motion picture; uses realia, recordings. Makes book available.	Benefit from the use of many media. Perceive additional details; hear stories narrated by voice other than teacher's.

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[2] Write to Children's Book Council, Inc., 175 Fifth Ave., N.Y. 10010 for free and inexpensive materials on literature, including posters, book marks, mobiles, and other materials. Enclose a large, stamped-addressed envelope. The Council has an ongoing exhibit of children's books to which teachers are invited. It also serves as a clearing house for bibliographies and publishers' materials.

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THE TEACHER	THE CHILDREN
Provides time for follow-up activities for some of the stories.	Like to explore a story or part of a story read to them.
Encourages children to react freely to the story. If children are interested:	Can express why they liked or did not like a story.
Asks guiding questions to promote understanding of human relations, e.g., Would you have behaved like Edward when he first met Amity? *(Rain Boat)* Was Chibi right in keeping himself apart from the other children? *(Crow Boy)*	Identify with characters and show empathy. Begin to understand how and why people sometimes behave as they do. Feel free to ask questions about the story characters.
Asks children to discuss how the story ended. Would they have ended it differently?	Stretch their imagination and find variations in how the story might end. Grow in ability to express their thoughts.
Encourages interpretation by informal dramatization.	Show understanding of the plot development, characterization, human values. Plan sequence of action, turning point, ending.
Suggests that children compose original stories similar to the one discussed. Duplicates some original stories.	Discover imaginative ways of building their own stories and take pride in seeing them in print.
Provides library experiences.	Have opportunity for extending reading interests.
Arranges a visit to the school library collection of the same genre, on the same theme, or by the same author.	See the library as a source of pleasurable out-of-school activity.
Encourages children to join the public library and borrow books.	Select books for recreational reading.
Suggests that children share books with one another or with members of the family. Allows school time for sharing.	Bring in books borrowed. Use books as a basis for making friends.
Keeps a literature bulletin board.	Participate in planning and setting up the bulletin board.
Displays lists of recommended books, new books, or news reports of a favorite author; literary maps, jacket designs, posters.	Contribute items from their magazines.
Lists out-of-school television or radio programs and films based on children's stories.	Improve taste in out-of-school television or motion picture viewing.
Guides parents in promoting a love of literature.	Share reading experience with parents.
Recommends books to borrow at library or to buy as gifts.	Find that books are a common bond between home and school.
Invites parents to a book exhibit on Book Week, Children's Book Awards, Space Travel, etc.	Help plan the exhibit and explain its theme to parents.
Evaluates children's progress in literary appreciation.	Appreciate how much they have learned.
Notes children's reactions to the sentences of a story.	Can tell whether it is going to be a fable, fairy tale, modern imaginative, or real-life story.
Asks children to complete an unfinished story.	Build a sequence of action, show turning point, resolve the conflict, bring the story to a close.
Opens discussion about the personality or behavior of a story character.	Show perception in evaluating the character's behavior and moral values.
Gives an opening sentence and suggests that children develop a story of different genres (fairy tale, realistic story, modern imaginative).	Enjoy the challenge and note the possibilities inherent in all stories.

From the list of recommended titles (pp. 361-5) that would appeal to third-grade pupils, a few from each genre have been selected for description in the following section. By listening to at least one example of each of the literary genres, the children gain a cumulative appreciation of stories as a reflection of man's relation to his fellow man. Activities are indicated that will help children recognize human interaction, humor, language, and other qualities in the stories. As children get experience in articulating what they think and feel, they show understanding of what the author thinks and feels. Their understanding, moreover, is interpreted in a variety of ways – by dramatization, drawings, rhythms, and the like. Throughout, the emphasis of the literature program is on enjoyment and enrichment.

Further guidance for the teacher with respect to literary genres and the characteristics of prose and poetry is given in the section *Background Information in Literature,* pages 347-9.

THE TIGER AND THE RABBIT by Pura Belpré

(Folklore–Folk Tale)

(Theme: A larger animal is outwitted by a smaller one.)

There are four main incidents: 1. Rabbit dupes Tiger, with the threat of a hurricane, into permitting himself to be tied to a tree; 2. when the monkey unties Tiger, Rabbit saves the monkey from becoming Tiger's meal; 3. Rabbit tricks Tiger into weighing himself with stones and diving for "cheeses"; 4. Rabbit tricks Tiger into giving him a "horseback ride" and finally convinces him to be a friend.

Before reading the story, the teacher sets the stage with a few comments and questions:

> This story takes place in Puerto Rico where the people tell many stories about animals. The teacher calls on children of Puerto Rican background to relate the story as they know it.
>
> In many stories about animals, a little or weak animal is smarter than a big bully. Have you ever heard a story like this?
>
> As you listen to this story, try to remember the ways in which the weaker animal shows he is much cleverer. Perhaps you will want to tell this story in your own way later.

During the reading of a story with a series of incidents, such as this, the teacher stops occasionally to ask a question. Sometimes a question about something the story is leading to helps focus attention.

After the reading, the children retell the story as they answer the teacher's questions: How did Rabbit save Monkey? How many times did Rabbit save himself from Tiger? What was Rabbit's final trick? The children tell how the weaker animal was able to outwit the stronger one. They recall other stories on the same theme. They look at the story to find words they need to look up. They use puppets to make up new incidents with Rabbit and Tiger.

COW-TAIL SWITCH, AND OTHER WEST AFRICAN STORIES

by Harold Courlander and George Herzog

(Folklore–Collection of Folk Stories)

(Theme: A boastful person is outwitted.)

Before reading any of the stories in this anthology, the teacher reads the Introduction to help children understand the role of folklore:

> The stories of West Africa are about men and animals, about kings, warriors, and hunters. They tell about clever people and stupid people, about good ones and bad ones, about how things and animals got to be how they are. Sometimes they are just tall tales . . . Some of the stories make you think.

Some make you laugh.

"Anansi's Fishing Expedition," one of the stories in this collection, describes a character in the folklore of the Ashanti people. He is Anansi, "who was known to all the people for miles around. He vas not a great hunter, or a great worker, or a great warrior. His specialty was being clever. He liked to outwit people . . ." But Anansi, who boasted that he was clever and that other people were fools, finally methis match in Anene.

In the discussion after the reading, the teacher helps the children interpret the character of Anaisi. They may:

Recall other stories about Anansi and his tricks.

Give their impressions of Anansi at the beginning and end of this story. They tell what may hapen when one person tries to outwit another.

Talk about the ways in which Anene fools Anansi.

Retell the story on a tape recording for sharing with others, introducing it as a West African folk tle.

Dramatize the story, using conversations as written by the author.

Add a new incident to the story in language similar to that in the original story.

CINDERELLA:

Retold and Illustrated by Marcia Brown

(Folklore–Fairy Tale)

(Theme: A person is rescued from a harsh home and moved to a secure one.)

Most children are familiar with Cinderella, having heard it at home or having seen it on televison. Now, they should have the opportunity to hear it in the traditional language and enjoy the pink-and-lue fairy-like illustrations of Marcia Brown.

The Cinderella fairy tale is one of eight published in 1967 by Charles Perrault as *Tales of Olden Tites with Morals by Mother Goose*. The others are "Sleeping Beauty," "Little Red Riding Hood," "Blue Bead," "Puss in Boots," "Tom Thumb," and "Diamonds and Toads." Cinderella is an exciting story describinghe conflict between kind and cruel persons.

Because Cinderella is so well-known to children, it is particularly good for giving an understandin of the structure of the fairy tale. Children readily identify the opposing qualities of the "good" Cinderella nd the "bad" stepmother, the magic of the Fairy Godmother who helps the main character, the incidnts leading up to the climax at the stroke of midnight, and finally Cinderella's rescue from the harsh hene. Later, as they become acquainted with other fairy tales, the children begin to note the similarity of pattrn.

They may also:

Compare this version of the story with another.

Plan a dramatization – select characters, design props, scenes. (See Creative Dramatics, p. 264.)

Keep a scrapbook, with the teacher's help, of news items on the Cinderella theme.

Talk about the stepmother in the story. Are stepmoters always cruel? Tell of stepmothers they know who are ind.

Make up a conversation between Cinderella and her siers or stepmother, illustrating differences in character.

Notice the recurring theme in modern times.

THE ANT AND THE GRASSHOPPER
by Aesop
(Folklore–Fable)
(Theme: He who sows, reaps.)

"In a field one summer's day, a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil a grain of corn he was taking to his nest."

Thus begins one of Aesop's fables, giving the essence of the story to follow. The contrast between the carefree grasshopper and the hard-working ant is shown from the outset. The teacher asks children to tell what words help them to know how the two characters are different. They also anticipate what will happen. When the story ends, the children recognize that the meaning of the fable goes beyond the action of the story and points up a moral that all would be wise to heed.

After hearing the story, the children may:

List fables they know and the "lessons" they teach. Play a game resembling charades, dramatize one of the fables listed, and have the players guess the moral it represents. (See p. 31.)

Make up a composite fable in the style of Aesop, using two talking animals to point up a moral. They illustrate the story and add it to the class collection of fables. How might their fable become a folk tale? (See Written Communication, p. 131.)

Become alert to expressions that have their origins in fables, e.g., "sour grapes," "better late than never."

CROW BOY by Taro Yashima
(Fiction–Realistic)
(Theme: The unfamiliar causes fear.)

"On the first day of our village school in Japan, there was a boy missing. He was found hidden away in the dark space underneath the schoolhouse floor. None of us knew him. He was nicknamed Chibi because he was very small. Chibi means 'tiny boy.' "

So begins the story (as told by one of his classmates) of a boy who finds it difficult to adjust to school. Chibi lives out in the country, far from other children. Frightened and shy of the children at school, he keeps himself apart. While others laugh, play, and work together, he sits alone. While others walk to school by two's and three's, he walks alone. Although he remains isolated, he does not miss a single day of school for five years. In the last year, a new teacher comes to the school, and the young storyteller begins to notice changes in Chibi.

A fresh approach and new ways of learning help to bring the boy closer to the rest of the class. At last, Chibi is given recognition. His work is displayed, and he is called upon to perform in a way which allows him to excel; he can imitate the many cries of the crow. The children's respect for the boy's knowledge of nature leads them to change his nickname from the derogatory "Chibi" to "Crow Boy." This pleases him; he sees himself in a new light and begins to feel part of the group.

The teacher guides the children to note that what Chibi thinks is terrifying and fearful is, in reality, an unfamiliar situation. Since the prose of this story is simple and lacking in descriptive detail and figurative language, it suggests the stark loneliness of the boy. Later, its cadence carries forward the development of the story.

The illustrations are an important part of the story because they help to reinforce the mood created by the language. At the beginning of the story, Chibi is shown apart from the other children.

Characterizations which emerge are those of a shy, withdrawn, fearful boy on the one hand, and inconsiderate, unfeeling, rejecting classmates on the other. As the story progresses and Chibi is gradually accepted for what he is, he is shown moving closer to and becoming a part of the total group. The story and pictures present changes of mood from sadness to anticipation to contentment. The teacher may wish to use the filmstrip version (Weston Woods) for the whole class to view during the discussion.

Children who have recently come to the school and those for whom English is a second language can readily identify with Chibi's loneliness. They, too, may feel isolated at times because of language or other differences. (These children will identify with the story from the illustrations and from the tones and emphasis in the teacher's presentation.) Before the story is read for a second time, however, the teacher may select phrases or idioms to be discussed in the Language Emphasis Lesson, e.g., *to kill time, slowpoke, day after day, day by day, foot of the class, tagalong.* She illustrates how intonation affects meaning by asking children to say, "*Voices* of crows?" vs. "Voices of *crows?*" and discuss the meaning.

Questions and comments to extend understanding of the story include:

Have you ever felt like Chibi? When? Why?

Why did Chibi come to school every day in spite of his loneliness?

Did you ever behave toward another child like some of Chibi's classmates? When? Why? Did you change your behavior?

What might Chibi have done to join the class activities?

What incidents led to a change in Chibi's manner? How did the change affect the way the other children behaved?

Which nickname was kinder to him – Chibi or Crow Boy? What difference does a nickname make?

The author writes that Chibi "was able not to see whatever he did not want to see." What does it mean? Did you ever behave in the same way?

How might you have helped if you were in Chibi's class?

Would you have ended the story differently?

WHO CARES! by Virginia Brown, Billie Phillips, Elsa Jaffee
(Fiction–Realistic)
(Theme: A boy gains self-confidence.)

This book contains four individual stories about children in an urban environment. Here is an opportunity to introduce short stories, each with its plot, characterization, and surprise ending. The first story, "Who Cares!" may be read aloud to the group, and the other stories may be recommended for individual reading.

Charles, like Chibi in *Crow Boy*, is a lonely child. In his home life and among other children in the street and in his class he seems to be the quiet one who makes no noise and receives no attention. His self-image is best expressed in the phrase: "Who Cares!" The description of Charles and his everyday life may resemble that of someone the children know. The story moves from one locale to another with an apt choice of words to convey the utter loneliness of a boy who is always surrounded by people. In the manner of Crow Boy, Charles becomes important in the eyes of his classmates when it is discovered that he has a talent, that of leading the class band. At last, he finds an answer to "Who Cares?"

After reading the story, the teacher and children talk over what the members of the family and the other children in the street or classroom should have done to let Charles know that they cared for him. The teacher rereads the description of Charles' loneliness (page 4) and elicits from the children their concept of loneliness. She helps them to distinguish between *loneliness* and *being alone*. The children discuss the character of Charles and show their understanding as they pantomime his behavior at home, on the street, at school. (See Creative Dramatics, p. 264.) The class makes up a composite story of another adventure for Charles in which he is no longer lonely.

MEI LI by Thomas Handforth
(Fiction–Realistic)
(Theme: A girl celebrates the New Year in China.)

The story takes place on the day before the Chinese New Year when the kitchen god is supposed to come at midnight to each family to tell them what they must do during the coming year. It begins with a description of the family's preparations:

> Mei Li, a little girl with a candle-top pigtail, was scrubbing and sweeping and dusting. Her mother, Mrs. Wang, was baking and frying and chopping. Her brother, San Yu, was fixing and tasting and mixing.

Mei Li, with her pet dog and thrush, accompanies her brother to the New Year's Fair in the city beyond the wall of their village. With three lucky pennies and three lucky marbles to pay her way, Mei Li manages to have an exciting time and returns just before the doors to the village close. Thoroughly exhausted, she is brought home by her uncle, saying, "The best part of going to the Fair is getting home."

Children easily identify with Mei Li and compare their experiences with hers. The teacher also discusses with the children the many sensory impressions introduced into the story. She may guide the children in recreating the scenes by asking them to make decorations and designs appropriate to the setting of the story. Some of the children may pantomime a particular part of the story, such as the act of the circus performers or the trick bear.

After a holiday, the children may write a description of the celebration in their house (neighborhood or city). They use sentences patterned after those in the story – James M. a little boy with a . . . . was . . . . and . . . . and . . . . They describe the exciting incidents and end with the statement: "The best part of . . . . is getting home!"

A good time to read this story is early in February at the time of the Chinese New Year. The festivities at the Fair are quite different from those that American children would experience, even different from those that Chinese children living in New York might experience. Chinese-American children might be asked to describe how they celebrate New Year's Day. All are alerted to watch the Chinese New Year celebration on TV. Other children might tell about customs in their homes at different holiday seasons.

THE BEARS ON HEMLOCK MOUNTAIN by Alice Dalgliesh
(Fiction–Realistic)
(Theme: Courage and resourcefulness save a life.)

This is an adventure story, stemming from the settlement days of long ago. Jonathan and his family live near Hemlock Mountain and have many relatives. Uncle James, who is fourteen years old, teaches eight-year-old Jonathan the ways of the small animals around them. One day, as Mother is planning a big family celebration, she finds she doesn't have a pot large enough for the stew. But Aunt Emma, who lives on the other side of the mountain, does have a large iron pot. So Jonathan's mother asks him to go for it. She assures him he has nothing to fear on his journey over the mountain and bolsters his courage by repeating in a calm, strong voice a legendary mountain refrain:

> There are no bears on Hemlock Mountain
> No bears at all.
> Of course there are no bears on Hemlock Mountain
> No bears, no bears, no bears, no bears at all.

Jonathan, a little hesitant, goes on his mission, armed with food for the animals he may meet – nuts for the squirrels, bread crumbs for the birds, carrots for the rabbits – and cookies for himself. Aunt Emma is surprised when he arrives alone. She feeds him and lets him rest before sending him home. But Jonathan forgets the pot and has to return to Aunt Emma's. This delays his journey to late afternoon, and on the way home, Jonathan meets real bears. He uses his resourcefulness to outwit them. When Father comes looking for him, he finds Jonathan hiding inside the large iron pot. He may or may not believe that Jonathan met real bears, but he does bring the boy home safely to his family.

The constantly recurring refrain:

There are no bears on Hemlock Mountain
No bears at all . . . . .

serves to heighten the mystery and suspense of Jonathan's trip over the mountain. When it is first stated by Jonathan's mother, it is said with great confidence. As the story progresses, Jonathan frequently repeats it to gain courage, but with less assurance each time. Toward the end of the story and before the actual encounter with the bears, it becomes almost a question. This change can be brought out in the oral reading.

Since this is basically an adventure story, the major emphasis is on plot with one incident after another building up the sense of excitement. At the end, Jonathan emerges as a hero because of his courage and resourcefulness. Maturity has been demanded of him by his family, and this maturity, combined with intelligence, carries him through a period of danger.

The teacher guides the children to recall incidents that build suspense:

Does the story hint at the beginning that it will be exciting?

When does the suspense begin? Why does Jonathan have to go over Hemlock Mountain?

Where does the theme first appear? Where is it repeated? How is it related to the suspense?

What does Jonathan see on the mountain? How does he feel? What does he do to save himself?

Do you like the way the story ends? Are there really bears on Hemlock Mountain?

How would you recite the refrain to show whether or not you believe Jonathan's story?

The story may lead children to compose a class adventure story suited to their own time and place. They make up a refrain to punctuate the story line.

THE LITTLE HOUSE IN THE BIG WOODS by Laura Ingalls Wilder

(Fiction–Realistic)

(Theme: A family moving westward experiences adventures.)

This classic story describes pioneer life in the Midwest during the 1870's and 1880's through the recollections of the author. The incidents of the book are based upon the warmth and security provided by a closely-knit, loving family. Parental positions are clearly defined. Pa is busy providing food for his family. This in itself is a full-time occupation for he must hunt, trap, butcher, and plant. He still finds time to tell his daughters stories, to sing them songs, and to roughhouse with them. Ma practices her skill in cooking by providing delicious meals and extra goodies. She is also the source of strength when Pa is away from home and emergencies arise.

From the book, today's children will get a realistic picture of pioneer life – its hardships and difficulties, its fun and excitement. Methods of preparing and preserving food are presented clearly and may be contrasted with modern methods. Children may vicariously participate in the smoking of meat, the churning of butter, the gathering of maple syrup, and the "trying out" or melting of lard. They may join Laura and Mary in the attic where colored pumpkins, red peppers, onions, smoked hams, venison, and many varieties of spices are stored. Boys will be interested in the work necessary to prepare for the day's hunting. Bullets had to be made by hand, guns had to be cleaned every evening. Traps had to be rubbed, greased, and set. During some evenings, the family played, sang, danced, and told stories.

Pupils may want to dramatize one or two of the episodes. They need to speak in the dialect of the characters, learn some of the songs and dances, build props. As a story told about "olden times" by someone who experienced them, it may motivate interest in what an older person in the neighborhood remembers about early days in the city.

AND TO THINK THAT I SAW IT ON MULBERRY STREET by Dr. Seuss
(Fiction–Modern Imaginative)
(Theme: Imagination brings adventures.)

Marco's father has suggested that he observe all the sights on the way home from school. Marco is disappointed because all he sees is a plain horse and wagon.

This horse and wagon become truly incredible as Marco, in his imagination, changes the horse into a zebra, a reindeer, a blue elephant. The wagon becomes a chariot, a sled, a truck with a brass band. These are all accompanied by motorcycle police, airplanes, magicians, and many other unlikely characters. When Marco arrives home ready to describe these wonderful sights, one frowning look from his father brings him back to reality.

Listening to the story, the child can almost feel the bubble of excitement get bigger and bigger as Marco's imagination runs wild. Similarly, he can almost hear the bubble burst as Marco is brought back to reality. In this story, Dr. Seuss shows the world of dreams and daydreams into which boys and girls wander at ease, unfettered by the realism of the adult world.

The teacher reads the story, emphasizing the rhythmic language and highlighting the cumulative build-up of events. As the story builds up, so do the illustrations which the teacher displays to the children. Finally, a two-page spread is needed to contain the passing parade. Language and illustrations combine to become delightful tongue-in-cheek humor.

After reading the story, the teacher helps the children distinguish the realistic and imaginary parts. They retell the story in sequence, noting that the imaginary incidents take place one at a time: first the horse becomes a zebra, then a reindeer, a blue elephant, and so on. In the end, Marco returns home, and with one question, father bursts the bubble and brings him back to reality. Children may also:

Reread the parts that give the feeling that the story is getting faster and faster, bigger and bigger.

Make up a group story following the author's development entitled, *And to Think I Saw It on . . . . Street.* Some children draw pictures to illustrate the new story. (See p. 112.)

Children have an opportunity to look at the pictures more closely as they reread the story by themselves or see the filmstrip version. The spirit is sheer fun and a stretching of the imagination to see the unusual in the usual.

THE HORSE WHO LIVED UPSTAIRS by Phyllis McGinley
(Fiction–Modern Imaginative)
(Theme: The grass is always greener on the other side.)

This is the story of a city horse who longs for the country. Joey lives on the fourth floor of a stable in New York City. Although he is well cared for and does not work hard, he yearns for the country where he can sleep in a red barn with a weathervane on top and kick up his heels in a green meadow. The time comes when Joey does move to the country. His life there, however, is miserable. He must work long hours, he is cruelly treated, and his surroundings are not so pleasant as they were in the city. Eventually, Joey is returned to his former way of life.

In developing the theme that the grass is always greener on the other side of the fence, the author hints that Joey will not be happy in the country because his life in the city has been too smooth and well-run. The teacher encourages the children to anticipate the outcome when they hear about all the attention that is showered on Joey by his owner, by the policeman, by ladies in the street, by children in the park. One is tempted to say, "I told you so!" when Joey is unhappy in the country.

This story will appeal to both boys and girls. It is so engrossing that one tends to lose sight of the fact that the central character is a horse who thinks and who lives on the fourth floor of a building in New York City.

The teacher helps children interpret the story in a variety of ways – through pictures, retelling, or dramatization. They may divide the story into three parts: Joey in the city, Joey in the country, and Joey in the city once more.

As they plan their interpretation, the children may talk about:

The characterization of Joey. Was he really as unhappy in the city as he thought he was? Why would Joey's behavior be an example of the saying, "He thinks the grass is greener on the other side"?

The development of the story (plot). How does the author describe Joey's life in the city? What kind of work was he expected to do? How was he treated by the people around him? What is the problem (conflict)?

What does Joey expect to find in the country? What happens to him there to make him change his mind?

Do you like the way the story ends? Do you have another way of ending it?

The children's interpretations will reflect what they learned from the author's language, the illustrations, and their discussion.

SHAWNEEN AND THE GANDER by Richard Bennett
(Fiction–Modern Imaginative)
(Theme: Good triumphs over evil.)

"On the top of a high green hill in Ireland there once lived a boy and his name was Shawneen." Shawneen yearned for a bugle that "was all the color of gold and so shiny he could see himself seven times in it." When he blew on the bugle, "you could hear it down the street and over the hill and down by the sea." The story tells how Shawneen caught a leprechaun and got a goose's egg. The goose's egg, hatched by a chicken, became an ugly gosling (gander) who was always in trouble. The gosling, however, was instrumental in helping Shawneen capture Ned the Napper, a sought-after criminal. As a reward, Shawneen was able to get his long-coveted bugle.

Before reading the story, the teacher explains some of the words (gosling, leprechaun, gander) that may be new. In connection with the leprechaun, she asks the children to recall previous stories of creatures that have magical powers. She suggests that they imagine what they could do if they caught a leprechaun as Shawneen did.

The story combines the fantasy of a fairy tale with the suspense of a detective story and is presented in lilting language appropriate to the Irish background. The teacher introduces the tale as a detective story which takes place in Ireland. As she reads, she stops from time to time to help children anticipate what may happen next. Among the questions that might direct their thinking are:

What does Shawneen want more than anything in the whole world? What will he need before he gets it? What are his chances of getting his wish?

What help did Shawneen get in capturing Ned the Napper? How did this lead to his getting the bugle?

After hearing the story, some children may ask the librarian to help them find other stories about leprechauns.

LEIF THE LUCKY by Ingri and Edgar d'Aulaire
(Non-Fiction – Biography)
(Theme: Exploration brings adventure and hardships.)

> Leif stood on sturdy feet in the prow of his father's Viking ship as he sailed across the Snowstorm Sea. The brine stung his tanned cheeks and the wind tore his hair. His eyes were keen as the eyes of a snake and blue as steel as he watched the rows of waves rising like a thousand fences between him and his new home in the West.

With these words the d'Aulaires establish the mood for a story of adventure on the sea that is maintained throughout the book. A love of exploration and a desire to travel to unexplored places across the sea underlie all of Leif's thoughts and actions.

Before reading the story, the teacher draws a comparison between the trips of early explorers and present-day space explorers, based on such questions as: What did they expect? What purpose did the trips have? What plans did each group make? What tools (maps, equipment, navigation aids) did each group have? What dangers did they face?

During the reading, the children follow the account of Leif Ericson's voyage on a map or globe. They become aware of Leif's character and learn the hardships he and his men had to endure on their journey. They get an understanding of the "sea monsters" that they encountered. The author's language is discussed as the teacher rereads descriptive passages, such as those that show comparison, e.g., "His eyes were as keen as the eyes of a snake and blue as steel." "Rows of waves . . . like a thousand fences." Or, she selects sentences from which children may pattern their own original sentences.

The teacher and class become alert to adventures in our time. They bring in pictures and accounts of astronauts and daring navigators. They imagine what kinds of adventure may be faced by navigators of the 21st century and refer to programs seen on television.

SQUANTO, FRIEND OF THE WHITE MEN by Clyde Robert Bulla
(Non-Fiction–Biography)
(Theme: The hopes and aspirations of early American Indians were like those of all people.)

Squanto, a member of the Pawtuxet tribe, living in the area of Massachusetts, is an authentic figure in American history. He was only a youth when the first ships carrying explorers arrived in the New World. To the native Indians these were people of a different race and culture. Squanto's mother expressed the fear of the Indians for the white men "who have come with firesticks that make a bad noise." Squanto was interested, however, in these strange people with their fascinating possessions. He learned to communicate with them and later helped them.

Squanto's biography may be read aloud at Thanksgiving time to establish his place in American history. From the author's description the children get a picture of a Pawtuxet village and the everyday ways of the people. They can interpret their understanding of the period through words and drawings.

After the biography has been read, the teacher and children may plan a play of four scenes based on incidents in the life of Squanto, starting with the time when he was about the age of the children in the class.

Scene 1. *Squanto and his tribe meet the white explorers.* How did the tribe prepare to welcome the white people? How did they manage to communicate with one another? Why did Squanto want to accompany the strange people to their land? What kind of boy was Squanto?

Scene 2. *Squanto in London.* Through whose eyes do we see London? What were some differences between life in Europe and among the Indians of the New World? Why would there be such differences? What was the attitude of the Europeans toward the Indians? Is it right to believe that some people are better than others?

Scene 3. *Squanto in Spain.* Under what conditions did he live in Spain? How did these conditions contrast with those of his life at home, with those of his life in London?

Scene 4. *Squanto returns to the New World.* What did he find when he returned? How does it make you feel to read the description? What did Squanto do to help improve understanding between the American Indians and the colonists?

In preparing for the play, the teacher rereads the scenes in which Squanto speaks to his people. Children discuss how people communicate with each other, and they speculate about why the author has Squanto speak fluent English when he speaks in his native language to other Indians (pp. 4, 58, 84) and uses gestures or halting words when he speaks to the Pilgrims (pp. 42, 48, 68, 73). Children demonstrate how they would converse with an Indian and how the Indians would speak. They read the dialogue in the book, imitating pitch, intonation of the Indians. (See Speech, p. 145.) At other times in language periods the teacher uses sentences from the book to build and expand other sentences. (See Sentence Structure, p. 134.)

RUNAWAY SLAVE by Ann McGovern

(Non-Fiction – Biography)

(Theme: Commitment to justice strengthens purpose.)

This small volume provides authentic information about a critical period in America's history, delineates the development of Harriet Tubman's character through years of hardship and remarkable courage, and offers a suspense story in simple, concise, and dramatic language.

For her efforts to free the slaves, Harriet Tubman was known as "Moses." She was born in 1820 into a family of slaves on a plantation in the border state of Maryland. As young Harriet was growing up, she became increasingly incensed at the way slave owners treated the men, women, and children who had to work for them. She promised herself that one day she would run away and then try to help others escape.

Harriet, who was strong, brave, and not easily discouraged, guided more than 300 persons over the border to freedom. She had the satisfaction of seeing slavery outlawed forever from the land. She died in 1913 at the age of 93 in Auburn, New York, where a tablet on the courthouse honors her memory.

Before reading the story, the teacher should familiarize herself with the description of slavery in the *Preface*. The children will gain an understanding of life under slavery from several of the chapters which can serve as a basis for retelling or dramatization:

"At Miss Susan's" describes the life of a child slave. Children may consider how slave life contrasted with the life they know. What rights did the children have, what education did they get, what chances did they have to choose their life's work?

"Nighttime, Daytime" describes the underground railroad, a system by which slaves were smuggled over the border to the free North. How does the author build suspense? How does the description make us feel about this method of freeing slaves? Why did her people call Harriet Tubman "Moses"?

"Sad Christmas for Rit" is a personal anecdote about Harriet Tubman and her parents. Although she is near home, she must not see her parents. Why did her father act as though he did not see her?

Children may present their interpretation of the biography to other classes or write a class book review for the school newspaper.

EXPERIENCES WITH POETRY

Poetry is one of the oldest forms of literature. In the days before writing, people used this form of expression in songs or chants to worship or invoke their gods, encourage warriors, transmit knowledge, or give pleasure and solace to one another. Later, the bards composed and memorized long singing histories called epics. In medieval times, the ballad singers added to the poetic tradition, the clergy wrote miracle plays in verse, and Chaucer wrote his famous tales. Modern poetry continues to arouse emotions, stir the imagination, and provide an outlet for creativity and inspiration. The poetry program is based upon the following assumptions:

That each child can derive satisfaction from listening to, reciting, and reading poetry aloud, but that each learner reacts in his own way to a particular selection – not all persons enjoy the same poems.

That the teacher plays a major role in developing an appreciation for poetry through her own enthusiasm and skill in reciting poems, selecting appropriate poems to fit particular occasions, and helping children capture the mood of the poem.

That the meaning of a poem may be interpreted in creative ways to enhance the children's enjoyment of its cadence, beat, and figurative language. That, as children grow in maturity, they see new meaning in familiar poems. That children are encouraged to communicate their own feelings and ideas through verse writing.

Planning the Poetry Program

THE TEACHER	THE CHILDREN
Plans to include poetry as part of the literature program.	Know that poems as well as stories are part of "literature."
Builds on children's previous experience with poetry.	Recite or read poems previously learned.
Calls attention to the role of poetry and prose in communicating ideas.	Can distinguish the form and style of poetry and prose.
Selects a balance of poems that appeal to children, including examples of rhymes, lyric poems, narrative poems. (See Suggested Titles, p. 365.)	Show interest in poems of different types. Most prefer short poems with action, rhythm, and rhyme.
Presents a poem:	
Introduces it to provide a change of pace, to suit a particular moment, or to extend understanding of the poetic form.	Enjoy poetry time and listen attentively.
Gives a brief introduction about the theme or poet. Writes title and name of poet on chalkboard.	Read the title and name of poet. Recognize a familiar poem or respond to title.
Uses pictures or objects to build understanding or to set the mood. Asks questions to direct listening. Helps N.E. children to verbalize about the pictures. Reads the poem with appropriate tone, emphasis, gestures, pacing.	Examine materials. Listen to the poem purposefully.

THE TEACHER	THE CHILDREN
Provides opportunity to follow up, if children appear interested. (If they show no interest, may drop the poem – at least temporarily.)	Feel free to express reaction to poem. Tell why they did or did not like it.
Asks children to express: What the poem tells, what pictures come to mind, what story is conveyed, how it makes you feel.	Show if they have captured the theme and mood.
Displays poem on a chart or distributes mimeographed copies. Calls attention to format. Rereads the poem or part of it with the class.	See the poem, note its format, and read it aloud.
If children show interest, asks questions to help them find words of imagery, words describing action and mood.	Get deeper understanding of the poem through key words. Select words of color, sound, action.
Calls attention to rhyming words and beat. (See Background Information for Teacher, p. 349.)	Build on previous learnings about rhymes and rhythm. Beat out rhythm for some poems or make up music for the words.
Plans a choral speaking arrangement with the class for some of the poems. (See p. 258.)	Read the poems to find appropriate tone, pacing, emphasis for meaning.
Encourages other forms of interpretation, such as drawing, musical accompaniment, dance, and the like.	Interpret the mood of the poem in creative ways of their own choice.
If the children appear interested, helps them memorize a poem:	Choose poem or stanzas they would like to memorize.
Reads one part in thought units; children select words to be stressed; group repeat the part; individuals repeat; moves along to the next part. Children are thus taking a close look at the poem without feeling they are "shredding" it.	Memorize selections they especially like. Make each poem part of a repertoire to be drawn upon for enjoyment. Recite with understanding, appropriate tone, and emphasis.
Prepares a taped version of children's poetry readings or recitations.	Get satisfaction from hearing own voice on tape recording.
Encourages the recitation of poetry at sharing times and at other appropriate times.	Have favorite poems. Choose one to recite individually or in group.
Provides time for children to copy familiar poems, using appropriate format.	Build own anthology of favorite poems. Classify by theme. Use proper format. Draw illustrations.
Includes games of poetry at sharing time.	Play games, such as matching title and poet.
Gives encouragement to the writing of original verses on a favorite subject. (See Written Communication, p. 288.)	Some children enjoy composing verses. They recite their original poems at sharing time.

Poems such as those on the on the recommended list (p. 365) may be introduced in a variety of ways. The teacher's creativity and the children's reactions will suggest titles and methods other than those presented here. Children's poetry consists of folk rhymes and modern rhymes, lyric poems that "sing" to celebrate and express the poet's feelings, and narrative poems that tell a story. All types of children's poetry are represented in the list through themes that appeal to children, such as rhymes and poems of the everyday world, special days, nature, humor, and fantasy.

All poems are read first for enjoyment; some are given a second reading and discussed. Children are asked to tell how the poem made them feel, what it brings to mind, and which words they especially liked.

Folk Rhymes and Modern Rhymes

Because children respond easily to rhymes, folk rhymes and modern rhymes are a convenient introduction to poetry. They play a role in making children comfortable with figures of speech and vocabulary they would not ordinarily use. The old rhymes were not composed for children; they were often sly comments on personalities and events of times long past, composed in the form of jingles. As memory of the events faded, parents would pass along the jingles to amuse their children. Today, we hear versions of rhymes altered and polished by generations, but still suggesting the flavor of life in past eras.

In presenting rhymes, the teacher asks children to recall some favorites. She writes down the rhymes on a series of charts or makes rexographed copies. The rhyming pattern, rhythm, and use of nonsense language learned by rote suddenly take on new meaning when seen in print. The children find the rhyming words, tap out the beat, mark off words no longer used in our speech, and find nonsense words or words not familiar to them. They tell the story or sing it to a familiar tune. From different editions of Mother Goose and other nursery rhymes, they select unfamiliar rhymes to read aloud. They react to different interpretations by illustrators.

The teacher also provides opportunity for small groups of children to recite or dramatize rhymes. The dramatization may involve pantomime, interpretative dance, masks, or puppets. It may be spontaneous or previously rehearsed. For N.E. children a short rehearsal is preferable.

Rhymes are excellent for children learning English as a second language. The rhyming helps them to hear and enunciate sounds, and as for English-speaking children, the fun of rhyming the words is more important then the meaning.

Poems of the Everyday World

Poems of this group are best introduced to suit a particular moment. A child's birthday is an occasion for reading "Birthday Present" by Aileen Fisher; a day of raincoats and boots is the time for "The Umbrella Brigade" by Laura E. Richards. Children will find something of their own cat in "Cat" by Dorothy Baruch, or they will remember their own trip to the zoo in "At the Zoo" by Marchette Chute.

The death of a pet fish may be the spark for an informal discussion of death as a universal experience through such a poem as the following:

SKIPPER[3]

What is an elephant? Children may be asked to describe one from their visit to the zoo or one seen on television. Their words may be matched with a picture of an elephant. Then, the teacher reads what an elephant looks like to Zhenya Gay, the poet. The children compare the poet's way with their own, look at the picture for documentation, listen as the teacher reads the poem again. Then, they join in the last word of each line, repeat a few lines, and finally recite the whole poem from memory.

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[3] Gwendolyn Brooks, *Bronzeville Boys and Girls* (New York: Harper & Row, c 1956). Reprinted by permission.

AN ELEPHANT[4]

– Zhenya Gay

A song about trains may be interpreted by city children as being about subway trains. The onomatopoeic sounds and the variations in pace will appeal to boys. The poem may suggest listening to other sounds of the city – construction machinery, heavy auto traffic, children at play in the school yard – and may inspire original interpretation through rhythm activities and taped recordings by individual children.

SONG OF THE TRAIN[5]

– David McCord

Children discover the universal quality of song as they listen to the following poem by Robert Louis Stevenson. Later, they may find pictures to illustrate the poem or songs that relate to it.

SINGING

Of speckled eggs the birdie sings
  And nests among the trees;
The sailor sings of ropes and things
  In ships upon the seas.

The children sing in far Japan,
  The children sing in Spain;
The organ with the organ man
  Is singing in the rain.

– Robert Louis Stevenson

At another time, they perform in the assembly a shadow dance inspired by a poem. They dance behind a spotlight lamp that casts their shadows on the wall:

SHADOW DANCE[6]

– Ivy O. Eastwick

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[4] Zhenya Gay, *Jingle Jangle* (New York: Viking Press, c 1953). Reprinted by permission.

[5] David McCord, *Far and Few* (Boston: Little, Brown, c 1952). Reprinted by permission.

[6] Ivy O. Eastwick, *Fairies and Suchlike* (New York: E. P. Dutton, c 1946). Reprinted by permission.

The teacher will vary the approach to poems of the everyday world by asking children to look for a particular quality in each selection, e.g.,

Can you find words you especially liked in the poem?
How does this poem make you feel?
What does the poem bring to mind?
To N.E. children: What new words have you learned for familiar things around you?

Poems for Special Days

A poem helps to celebrate a special day, and a special day lends meaning to a poem. Poems about days important to the country or culture help children acquire a sense of their heritage. Such poems have a very special role to play in establishing children's roots and sense of belonging. They capture the essence of the celebration and make it universal, shared by all, and the property of each one. Children of other ethnic backgrounds should be encouraged to discuss days of importance to their native country. Frequently, there are parallel holidays of importance for mainland United States children and N.E. children born in other lands: for example, Puerto Rican Discovery Day and Columbus Day, Commonwealth Day and Independence Day, Chinese New Year and Washington's Birthday, etc. The N.E. children, with the teacher's help, can explain these holidays to the class.

At the same time, children are helped to see that celebrations and feelings are "the stuff of poetry" – as in "The Fourth of July" by Marchette Chute, "Thanksgiving Magic" by Rowena Bastin Bennett, and "Hallowe'en" by Ivy O. Eastwick.

In introducing a poem for a special day, the teacher discusses the meaning and importance of the approaching holiday and directs children's attention to the aspect of the holiday with which the selection is concerned. "The Fourth of July," for example, describes the excitement of celebrating with noise, parades, and fun; "Thanksgiving Magic" lists the ingredients of the traditional American Thanksgiving dinner and changes them to a feast:

THANKSGIVING MAGIC[7]

– Rowena Bastin Bennett

Before reading the poem, the teacher asks children to guess what magic is meant in the title. She checks to see if the children know the meaning of cranberries, broth, gingerbread, and other unfamiliar words. She provides pictures for N.E. children. She suggests that the children listen for the poet's way of describing how magic is used at a Thanksgiving dinner.

After the poem is read, the teacher asks such questions as:

What is the magic the poet speaks about?
Which other kinds of magic does the poet mention?
Which kind of magic does she like best?
Who is "the magician" in your home?

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[7] Published in *Child Life* (Boston: Child Life, Nov. 1944).

The teacher helps children relate the poem to the larger meaning of Thanksgiving: We celebrate when we are happy and thankful for something. What are some things for which you and your family are thankful? What are some things for which people around the world may be thankful? Can you think of ways of showing thankfulness besides celebrating at a Thanksgiving dinner?

The children read the poem from a mimeographed copy and decide which words need to be stressed. As they explain the reasons for their choice, the children are involved in a close look at the poem without "shredding" it. The poem may be read once or twice by the whole class, and then read by volunteers.

Children enjoy planning a program of suitable poetry to be shared with other classes for at least one holiday of the year.

Poems of Nature, the Seasons, and Weather

Contact with nature helps a child find his place in it, and respect for nature helps him acquire a positive attitude toward life. Even city children are usually at home in nature. They enjoy splashing through rain on the streets, growing seeds in pots at home, caring for pets, riding the waves. In the park, they like to explore hills, hide in tall grasses, climb trees, feed squirrels, watch birds.

In addition to providing experiences with plants and animals or trips to parks, zoos, and botanical gardens, the teacher guides children to become observant of changes in weather. She asks them to tell what they think of when they hear a strong wind blow, when clouds change shape as they move across the sky, or when a heavy rain comes unexpectedly.

On a rainy day, for example, the children look out of the window and tell how they feel about the heavy rain outdoors. The teacher suggests that they listen to a poet's way of describing a rainy afternoon. She reads "The Umbrella Brigade" by Laura E. Richards and asks the children what the poet's "tools" for saying things nicely are. (See p. 53.)

THE UMBRELLA BRIGADE[8]

– Laura E. Richards

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[8] Laura E. Richards, *Tirra Lirra* (Boston: Little, Brown, c 1955). Reprinted by permission.

N.E. children can be prepared for the poem in their Language Emphasis lesson. They learn that such expressions as "raining kittens and dogs" and "raining pitchforks" mean a heavy rain. Some children relate the "tree-frog" to the *coqui* known in Puerto Rico. The group repeats the chorus. In this way, the N.E. children are familiar with the metaphors when the poem is presented to the whole class. Unfamiliar words in the poem are clarified for all the children, e.g., brigade, muskets, pitchforks.

After reading the poem, the teacher asks if the children like the poet's way of describing school children going out into the rain. The teacher reads it once more; the children follow from a chart and join in the chorus each time. They then look for the poet's "tools":

Which words describe action or movement?
Which words describe sounds?
Which words make a comparison?
What feeling does the rhythm of the poem give you?

Children may make cut-outs of umbrellas, boots, slickers, raindrops, dogs, cats, frogs, and so on for a rainy-day mobile. These become props as the class recites the poem together.

A more sophisticated poem about rain is the following by Langston Hughes:

APRIL RAIN SONG[9]

– Langston Hughes

Some poems deserve to be explored and savored for their special ingredients. The special ingredients of "April Rain Song" are the lovely metaphors and poetic language used without rhyme.

The teacher reads the poem with little or no introduction, in a soft tone, lingering on the l's and softening the s's. She asks children to tell what they think of this poet's way of describing rain. She helps children acquire a sense of metaphorical description by asking:

To what does the poet compare the feel of rain on your head?
To what does he compare the sound of rain?
Can you find the rhyming words?
What makes this a poem if it has no rhyme?

The children read the poem from a chart or mimeographed sheet and find answers to the questions. They then read the poem aloud, note the rhythmic patterns, and beat out the rhythm. They select a stanza they would like to memorize.

Children who are interested may try writing a verse without rhyme. Some non-rhyming poems are contained in *Miracles* by Richard Lewis, a collection of poetry by children around the world. Their interest may lead to Japanese haiku.

Poems such as "The Wind" by Ilo Orleans, "Firefly" by Elizabeth M. Roberts, and "Clouds" by Christina Rossetti serve to enrich experiences with the weather. The teacher introduces the poem briefly and after reading it asks: What did you hear? What did you see? What did the poem make you think of?

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[9] Langston Hughes, *Selected Poems* (New York: Alfred Knopf, c 1959). Reprinted by permission.

Which words did you especially like? How did the poem make you feel? What would you say about the wind, a firefly, a cloud?

THE WIND[10]

– Ilo Orleans

The children repeat the poem with appropriate tone and emphasis as they read the words: whistled, whirred, whirled; twisted, trembled, curled, etc. They choose one of the stanzas to read or recite each time there is a strong wind.

In the poem, "The Boaster," the special emphasis is on the meaning which the poet has drawn from his observation of two living creatures. Each living thing has its own excellent qualities, says the poet in his brief allegory, even if they are as different as those of the squirrel and the caterpillar. And so does each of us!

THE BOASTER[11]

– Ilo Orleans

The children take turns reading the poem. One child reads the first stanza, and another reads the second. They recognize it as a fable and express the moral it teaches. They tell the story and decide if it can be narrated in prose in as few words as the poet uses in the poem.

Poems of Nonsense and Humor

By the third grade, children begin to identify nonsense with babyhood and to be embarrassed by it in public while still appreciating it in private. Nonsense, humor, and whimsy are important to the child's developing powers of communication. They help the child feel the versatility of words, extend his present word knowledge, keep his approach to language lively. What is humorous, witty, or nonsensical may vary from culture to culture. N.E. children of other cultural backgrounds may need a preparatory lesson to help them understand the humor of a particular poem before it is presented to the class.

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[10] Ilo Orleans, *I Watch the World Go By* (New York: Henry Z. Walck, c 1961). Reprinted by permission of Mrs. Orleans.

[11] *Op. cit.*

Poems of nonsense and humor should be introduced whimsically, in the spirit of the selection. A good poem with which to begin is "There *Once* Was a Puffin" by Florence Page Jaques.[12]

"What change would you like to make in your diet? The teacher might ask very seriously, adding that the poem she is going to read is about a Puffin who ate fishes. After children have heard the poem and have chortled over the Puffin's new diet, they will discover that each of them thought of something different in visualizing the word "Puffin." The teacher distributes drawing paper and mimeographed copies of the poem. When children have completed the Puffin drawings, she asks them to add a few details which will represent a scene from the poem, and to copy onto the drawing paper the lines of the poem which belong to their pictures. The teacher will help N.E. children with this. After seeing the drawings, the children repeat the poem with the teacher. Poems such as this one do not need further analysis. They become part of the children's repertoire by frequent repetition.

Having enjoyed one nonsense poem, children are ready for more. Almost any situation presents the opportunity to read a humorous poem. "Sneezles" by A. A. Milne will delight springtime cold-sufferers; "A Warning About Bears," "How to Tell a Tiger," and "About the Teeth of Sharks" by John Ciardi bring humor to the usual words of caution before a trip to the zoo or aquarium:

ABOUT THE TEETH OF SHARKS[13]

– John Ciardi

Many generations of young people have delighted in the whimsy of Edward Lear whose best poems have become classics, rivaled only by those of Lewis Carroll. Most of the qualities children appreciate are found in Lear's poems – a story, musical rhythm, clever rhyme, the use of refrains and repetition, fun, odd words and sounds, and appeal to the imagination. A delightful Lear poem for third graders is "The Owl and the Pussy-Cat."

As the teacher reads and rereads the poem for the children's amusement, they repeat parts of it each time and then find themselves reciting the whole poem from memory. Some children will enjoy planning a dramatization. They tell the story, discuss the characters, setting, and sequence of events. They choose individuals to represent each of the characters. N.E. children can represent characters who have no speaking parts, e.g., Piggy Wig. Some children help prepare simple props. The whole class acts as narrator. The presentation may then be shared with other classes.

Poems of nonsense and humor lend themselves to a variety of activities among which may be:

Finding nonsense words which imitate sounds (onomatopoeia), such as "wheezles" and "sneezles" in "Sneezles"; "syllabub sea" (sound of swirling, burbling water) and "flippety flup" (sound of speedy tea-drinking) in "Calico Pie" by Lear. These imitative words can be related to accepted words which also imitate sounds: *wheeze, sneeze, swirl, bubble, slurp.* Children may compile a list of imitative words such as: *buzz, hiss, swish, splash, giggle, howl, bump, honk, meow, quack, oink, neigh, murmur, chatter.*

Pantomiming situations as humorous poems are being read. Pantomiming should be spontaneous, performed by volunteers during the second or third reading of the poem. Children will enjoy pantomiming "About the Teeth of Sharks," "Mr. Nobody," "The Elf and the Dormouse."

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[12] May Hill Arbuthnot, *Time for Poetry* (New York: Scott, Foresman, 1951).

[13] John Ciardi, *You Read to Me, I'll Read to You* (Philadelphia: J. B. Lippincott, 1962). Reprinted by permission.

Choral speaking and tape recording of poems with refrain: "Calico Pie," "Over in the Meadow," "Mr. Nobody," "Pierre." (Children will also enjoy simple arrangements in which they join the teacher in the refrain only.)

Poems of Fantasy

The very young child was entirely receptive to fantasy. He adventured with none-such animals, never-are contraptions, "let's pretend" friends. Through fantasy he explored his world and its possibilities. Into his fantasy world he projected his joys and his sorrows. In the third grade, the child is at a turning point. Taking his cue from world-weary adults, he regards fantasy, nonsense, and whimsy as suspect. Nevertheless, these elements are the very source of his imagination and creativity, and we must help him to keep them alive. The spirit of childhood fantasy which we try to keep alive is caught in the following old song:

LITTLE BROWN DOG

I bought me a little dog,
His color it was brown;
I taught him to whistle,
Sing and dance and run.
His legs they were 14 yards long,
His ears they were broad;
Round the world in half a day
On him I once rode . . .

Sing tarry-o-day, sing taddle-day . . .

I bought me a little bull,
He was four inches high
Everybody feared him,
Whoever heard him cry.
When he began to bellow,
He made such melodious sound,
That all the walls in London
Came tumbling to the ground . . .

(Refrain)

I bought me a little glass,
The color it was green;
In it were all the wonders
Man has ever seen.
I put it in my pocket,
Wrapped up in a cloth –
Cried and cried the day I found
My little green glass was lost . . .

(Refrain)

– Traditional

Stories and tales, poems and songs, dance, drama, art work, and handcrafts are all creative expressions of fantasy. They are used together easily. The old children's song above, combining poetry, story element, and music could be used to introduce fantasy.

"The Giant's Shoes" by Edwina Fallis also suggests folk themes and might be followed up with one of the many tales about giants or one of the soberer tales about shoes which did not come off ("The Red Shoes," "The Dancing Shoes"). The children will stomp their feet gleefully and join gustily in the refrain:

THE GIANT'S SHOES[14]

– Edwina Fallis

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[14] Edwina Fallis, *The Child and Things* (New York: Harcourt, Brace & World, 1940). Reprinted by permission of the Denver Women's Press Club.

Fantasy poems based on natural phenomena, such as wind, weather, etc., are appreciated on days when conditions evoke their theme or mood. On the day after a storm, for example, children will be eager to share their fears and feelings about the wind, and will be thrilled to hear 'Wind Is a Cat" by Ethel Romig Fuller or to join the wailing "Yoooooooo! Yoooooooo!" refrain of "The Night Wind" by Eugene Field.

Fantasy poems that tell stories can be dramatized with paper-bag masks or puppets of the children's own creation. For example, third-graders enjoy designing the puppets, puppet stage, scenery, and props for a dramatization of "Wynken, Blynken, and Nod." How enchanting the nets of silver and gold tossed by the "fishermen" from their wooden shoe will become; how enchanting the laughter of the moon and the "stars that were herring fish in the sea of the skies"! (See Creative Dramatics, p. 264.)

The reading of fantasy poems may be combined with the use of paints and pastels, colored paper, aluminum foil, felt, tissue paper. Imagine the possibilities inherent in the sense images of Mary O'Neill's "What Is Gold?" (In *Hailstones and Halibut Bones*).

Before introducing "What Is Gold?" the teacher asks children to bring inexpensive gold-colored objects (or pictures of gold objects) to school for one afternoon. These may include: a candlestick, gilt-edged dish, gilt gift-wrap, tea rose, goldfish, fall leaves, color photographs from magazines (sunset, girl with long golden hair, domed mosque, jewelry, figurine). After the objects have been admired and arranged on a table, children will think of, draw, or paint golden things not in the display. Or they may mix many shades of ochre, gold, deep yellow poster paints in jars or on papers – one shade to each. They will think of associations: "What does this shade make you think of? And that one?" Now, children are ready to listen to "What Is Gold?"

Narrative Poems

Narrative poems tell a story and are generally enjoyed by children. "In My Mother's House" by Ann Nolan Clark is an on-going description of life among modern Tewa Indians of the Southwest, as told in blank verse by a Tewa boy.

The boy describes the pueblo, the people, the animals, the fields, and other aspects of his life in cadenced words that reflects or captures the stoic calm of the Indians' pattern of thought. Lines are short with natural breaks in the sentences, as though thoughts are spontaneously pouring forth.

The illustrations, drawn by an Indian, maintain and preserve the spirit and quiet dignity of the words.

After reading the poem, the teacher asks children to describe their feelings about life "in my mother's house." Did the impression come from the illustrations alone, from the words alone, or from the combination of both? The teacher describes a little of the struggle of modern American Indians to keep their land and way of life. How do the Tewa Indians feel about their homes and their people?

Children express their feelings by arranging a choral speaking interpretation of the poem. They compare the image of the Indians described in this book with those shown on television.

Extending Reading Experiences

Reading continues to be an important aspect of the language arts program. Grade Three is characterized by a marked extension of children's facility and versatility in reading. New and enriched concepts are developed through day-to-day experiences that involve observing, listening, doing; appropriate vocabulary is learned, and language structure is established through the language arts activities that are inherent in and flow from experiences. Increased independence in reading, with particular attention to the individual's reading interests, is stressed.

The teaching of reading has three broad purposes or goals:

to extend children's ability to decode written language
to teach children to use reading as a tool of learning
to help children to develop the habit of reading for pleasure.

ASSESSING READING NEEDS

The appropriateness of instruction is always an important factor in the mind of the teacher who knows that differentiated levels of achievement must be expected in accordance with individual differences in aptitude and ability. As in earlier grades, the teacher plans instruction in reading in relation to the child's level of achievement in listening, observing, speaking, and reading, and his previous success with specific reading methods and materials.

The teacher has various resources available to assess the reading status of pupils. The cumulative folder contains records of various types.

Primary Sources of Information for Rapid Appraisal

- *Cumulative Record Card* – record of the child's personal and educational progress
  - Upper face – information about attendence
    - number of schools attended
    - excessive absence which may have caused child to miss day-by-day sequential teaching
    - retention in grade
  - Lower face – educational progress
    - reading *on grade level* – child is rated E (Excellent), G (Good), F (Fair), or U (Unsatisfactory)
    - reading *below grade level* – no rating; teacher has written her estimate in half-year intervals (e.g., 2.5 = second year, second half level)
    - last line – language competence for children for whom English is a second language.
- *Test Data Card* – results of standardized tests, note *date* of test
  - Reading test – Metropolitan Reading Achievement Test scores indicated by year and month (e.g., a score of 2.7 indicates a grade score equivalent to the second year, seventh month)
- *Health Record Card*
  - Vision
  - Hearing
  - Chronic illness
  - Congenital abnormalities
  - Excessive absence

N.B. On any of these cards refer to the notation of the previous teacher re:

Children who need special attention due to lack of motivation
Amount of parental support to be expected
Distinctive personality traits
Relationship between standardized reading score and child's actual ability

Secondary Sources of Information

These may not be available in all schools since they are planned for by the individual school or district rather than on a citywide basis.

Reading Record Card (note *date* of last entry)

Purpose: to give more precise diagnosis of reading skill needs

Contents: list of readers which the child has read
indication of child's instructional level
indication of skills in which child needs help

Class Analysis Sheet contains information about

- Age
- Sex
- Reading grade
- Strengths and weaknesses in reading
- Last reader read
- Comments by the teacher

Conferences with

Corrective reading teacher – for children in some selected cases who may have received help in the second grade

Guidance counselor – for those children presenting special problems of adjustment

Supervisory personnel – for insights into needs of children with special problems

In addition to the immediate use of the information from the primary and secondary resources the teacher assesses the reading needs of the children throughout the year.

Ongoing Procedures for Continuous Appraisal

Teacher observation:

Record keeping for needs or deficiencies

Notebook with one page for each child kept in anecdotal fashion with each entry dated.
Rexographed checklist similar to the one on page 66.
Index card for each child.
(In observing children as they read, the teacher may want to keep in mind the items on the checklist. She may reproduce that part of the list on which she wishes to concentrate her instruction, with columns added for appropriate check-off of the skills at dated intervals. If it is available, the teacher may prefer to use the Reading Record Card.)

Frequency of recording

At the beginning of the school year, before each report card period, at the close of the school year, or when the child is being transferred – behavioral clues, oral and silent reading progress should be noted.

Before each report card period and upon completion of a reader, word-attack techniques and comprehension should be entered.

Testing

Informal Textbook Test – to determine level of instructional material to be used (See p. 247.)

Dolch Word List – to check sight vocabulary

Teacher-prepared tests – to evaluate progress on material taught

Published tests – *The Weekly Reader, Scholastic,* etc. – to evaluate comprehension

CHECKLIST FOR READING DISABILITIES

Behavioral Clues

.....Dislike for reading
.....Poor attention
.....Lack of perseverance
.....Symptoms of visual or hearing difficulties
.....Difficulty in remembering material read
.....Emotional disturbance and nervous tension when reading – reluctance to read orally to a group

Oral Reading

.....Word-by-word
.....Misuse of punctuation
.....Mispronunciations
.....Hesitations
.....Substitutions
.....Repetitions
.....Insertions
.....Omissions
.....Reversals
.....Poor phrasing
.....Unsatisfactory eye movement

Word-attack Techniques

.....Does not try
.....Guesses

Fails to use
- .....Configuration clues
- .....Picture clues
- .....Context clues

Inadequate use of
- .....Phonic analysis
  - .....Single consonants
  - .....Consonant blends
  - .....Consonant digraphs
  - .....Single vowels
  - .....Vowel digraphs
  - .....Diphthongs

Fails to use
- .....Structural analysis
  - .....Compound words
  - .....Prefixes
  - .....Suffixes
  - .....Root words
  - .....Inflectional endings
  - .....Contractions
  - .....Abbreviations
  - .....Syllabication

Silent Reading

.....Subvocal reading
.....Pointing
.....Poor posture
.....Short attention span
.....Fidgeting
.....Holding book too close to eyes
.....Holding book unsteadily

Comprehension

.....Does not understand what he has read
Specific difficulties with
- .....Main ideas
- .....Details
- .....Sequence
- .....Inference
- .....Critical reading

Work-Study Skills

.....Limited knowledge of specialized vocabulary
.....Insufficient ability in the use of pictorial material
.....Lack of knowledge of alphabetical sequence
.....Inappropriate application of comprehension skills

Upon reviewing the results of her assessment, the teacher finds that the children are at varying stages of reading achievement. Children entering Grade Three who are *ready* for the experiences planned for the grade give evidence that they

Have Read

For a variety of purposes.

A variety of materials – names, signs, labels, captions, titles, charts, and chalkboard material; books, newspapers, and magazines of preprimer, primer, first reader, and second reader difficulty.

Silently and orally.

Have Developed

Favorable attitudes toward reading.

Initial word-recognition skills – recognizing words on sight, using picture and contextual clues, phonic analysis, structural analysis.

Have Acquired

Fundamental comprehension skills – finding the main ideas and related details, noting sequence, making inferences and comparisons, predicting outcomes and reaching conclusions in material of appropriate reading and interest level.

Have Learned

Correct handling and care of books; the pleasures and the use of the class and school libraries.

Children entering Grade Three and *not* ready for the instruction and materials of the grade follow a program that better meets their needs. This program may involve materials and related methods described for use with children in earlier grades. (See pp. 108–124, 214–231 of the *Handbook for Language Arts, Pre-Kindergarten, Kindergarten, Grades One and Two.)* The program should use approaches, e.g., the structural approach, quite different from those which have been ineffectual with these pupils in previous grades. (See p. 77.)

CLASS ORGANIZATION

The organization of the class varies according to the purpose of the reading activity. For instructional purposes, reading is carried on with the entire class, with groups of children, and with individual pupils. In spite of the differences in children's rate of development, there are numerous activities which can be carried on with the entire class. Storytelling, story dramatization, interpretation of pictures in nonfictional material, and lessons in the use of a dictionary, table of contents, glossary, and index of a book give every child a sense of sharing in the cooperative effort and develop a feeling of class progress and mutual enjoyment.

The teacher also combines groups and teaches the class as a whole to meet common needs, such as:

instruction in the recognition of a particular phonic element

instruction in structural analysis

instruction in or reinforcement of a reading comprehension skill

practice in reading to follow directions

explanation of assignments

common reading of supplementary materials

review of a unit just completed and introduction of a unit to be initiated.

The more common organization for reading instruction at this grade level is that of group instruction. In order to group children effectively, certain basic principles should be kept in mind. Among these is an understanding of the

Purposes for grouping

To narrow the wide range of reading ability

To provide smaller groups in which children may be instructed in their specific needs

To involve pupils more directly in the instructional process

Bases for grouping

Reading grade level – for developmental reading lessons in the basal reader

Special needs group – for instruction and practice in a particular skill not limited to a single grade level

Reading interest group – for information on a subject of mutual interest or a content-area related activity

Characteristics of groups

Flexibility

Groups are formed and re-formed readily in terms of instructional needs and developing interests.

Purposeful activity

Children know why they are working in a particular group.

Work must be related to an immediately completed or immediately anticipated reading experience.

Ability to work independently

Children's ability to work independently influences the point at which group work may start.

Children need clear, definite instruction:

to know exactly what is expected
to understand the directions
to have access to the necessary materials.

Procedures for grouping

The teacher consults with the supervisor as to when she is to begin group work.

The teacher ascertains the level at which each child is reading.

The teacher prepares a profile of reading levels as indicated. Although this may seem to require a great deal of work, it provides the teacher with a concise summary of the reading levels in her class on one chart, rather than on a number of separate cards and/or sheets.

SAMPLE PROFILE SHEET

Class __________ Date __________ Teacher ____________________

Child's Name	Std. Rdg. Test Date	Grade	Inf. Rdg. Test	Tchr. Est.	Lang. Comp. for N.E.	Inst. Rdg.* Grade Level
1.						
2.						
3.						
4.						
5.						

* Std. Rdg. Test = Reading score on the last standardized test given

Inf. Rdg. Test = Informal Reading Textbook Test (where given)

Tchr. Est. = Teacher's Estimate (from Cumulative Record Card)

Lang. Comp. for N.E. = Language competence for non-English (according to scale A, B, C, D, E, F as recorded on Cumulative Record Card)

Instr. Rdg. Grade Level = Instructional reading grade level for grouping purposes (This is determined by weighing the evidence in the previous columns and arriving at a grade level which represents a composite of the various levels noted.)

The teacher forms groups (no more than two for the inexperienced teacher). Children on the fringe should be included in the group reading on the level nearest their instructional level.

EXAMPLE NO. 1

Class 3-3 (Register 30) has the following reading levels:

Mainland Children		*Second Language Learners*
4 children on 3^1		
10 children on 2^2	2^2	2 children on "C" competency level, 2^2 reading level
5 children on 2^1		
2 children on 1^2		3 children 1½ years in the country, below "C" competency level
1 child on Primer	1^2	
2 nonreaders		1 new arrival

Children in the 1^2 and 2^1 reading levels are reevaluated and grouped in either the higher or lower reading group.

EXAMPLE NO. 2

Class 3-6 (Register 28) has the following reading levels:

2 children on 4^1	9 children on 3^1	6 children on 2^1
3 children on 3^2	7 children on 2^2	1 child on 1^2

Suggested grouping: 3^1 and 2^1

Reevaluate children in 2^2 group to ascertain ability to stretch to 3^1 level or to determine need for reinforcement on 2^1 level. The child on 1^2 level needs special help. Consult others as suggested on page 65, Secondary Sources.

or

Group 3^1 and 2^2, if most of children on 2^1 level can stretch to 2^2.

Where children are grouped with others on levels above their instructional level, the teacher discusses ways of helping these children with the Corrective Reading Teacher (if any), a helping teacher, or the assistant-to-principal. Suggested procedures would include:

giving the child a workbook and reader on his level with which he can be guided to work independently

helping the child individually for a few short periods during the week

having a child with more advanced skills sit with the child and help him. (This must be done carefully, sparingly, so that the bright child does not lose instruction.)

Where children are grouped with others on levels below their instructional level, the teacher plans activities to extend their skill and abilities. These activities include:

providing more difficult library books or supplementary readers on a higher level

planning activities of oral reading to classmates or younger children

giving extra assignments involving the use of resource materials such as an encyclopedia, a biography for social studies, a children's newspaper for current events, additional reading on unit problems involving a source other than that of the class text

having them take charge of the library

instituting a form of individualized reading

Management of Groups within a Reading Lesson

General suggestions

Group activities and assignments are planned in advance. They are listed on the chalkboard, a chart or duplicated.

The purpose of the assignment is explained and related to ongoing work.

All materials needed by the pupils must be easily accessible.

All work should be corrected; children usually correct the work jointly and the teacher checks it. Assignments that regularly go unchecked soon deteriorate into carelessly done busy work.

The teacher is aware of *all* children during the lesson and does not become so engrossed with one group that she does not see the other group, therefore, failing to notice the children who are not working or who are disturbing others. If the teacher finds that she has misjudged the time needed for an independent assignment and that pupils are restive, she brings the whole class together immediately.

Children must be trained to work quietly; a slight hum is necessary and permissible. Children must be taught to hold their questions and not interrupt the teacher while she is working with another group. Routines should be established so children know exactly what to do when assistance is needed.

Pupil leaders can be trained to assume responsibility for routines.

Plan for teaching reading to two groups

	GROUP I	GROUP II
First Day	Independent Assignment – Instruction	Instruction – Independent Assignment
Second Day	Instruction – Independent Assignment	Independent Assignment – Instruction
Third Day	Whole Class Instruction	
Fourth Day	Independent Assignment – Instruction	Instruction – Independent Assignment
Fifth Day	Instruction – Independent Assignment	Independent Assignment – Instruction

This plan is flexible. It may be followed any number of times, but it is also varied so that on any one day – the fourth, for example – it may be as follows:

Instruction in a particular skill for children from Groups I and II who demonstrate need in this area.

Independent assignment for the rest of the class.

Step-by-step procedures

Children are told to take out reading materials: reading workbook, pencil, folder, etc. (Note: readers are not kept in the desk.)

Children proceed to reading group seats. These are assigned as soon as the groups are formed.

The teacher gives a "holding assignment" to the group with which she intends to work to prevent wasting time and to prevent disciplinary problems. This assignment must be:

short enough to be accomplished in five to ten minutes
easily understood since no time should be taken to explain it
accessible on board or chart
easily checked as soon as the teacher returns to the group.

Typical "holding assignments" at various reading levels

Grade One:

matching lower- and upper-case letters
matching capitalized words with those not capitalized
matching numbers to pictures or to words

Grade Two:

alphabetizing
classifying
writing sentences for four to five review words

Grades Three and Four:

- practicing with Contents or Glossary
- adding suffixes to words
- finding synonyms, antonyms
- finding pages on which indicated words appear in the dictionary

Independent assignments

After the children have started the "holding assignment," the teacher moves to the other group to explain the independent assignment.

Assignments are based upon previously learned material and are extensions or applications of skills taught.

Assignments are carefully planned and short enough so that children may accomplish the work within the indicated time.

Assignments are ready on the chalkboard, tablet, or on rexographed sheets before the children arrive.

Assignments are carefully explained so that children know exactly what to do and how to do them.

All necessary materials are on hand or readily accessible with a minimum of confusion and disturbance.

Children know exactly what to do in the event the assignment is finished before the teacher is free to return to the group. Some activities in which children may engage are: reading a book from the class or school library; playing a reading game; finishing a game previously started, etc.

Assignments are carefully reviewed upon completion and marked.

The directed reading lesson

The teacher returns to the group doing the "holding assignment." She quickly corrects this assignment and teaches the reading lesson to this group.

This may very well be the end of this lesson. With immature children, the teacher goes on with an activity of a different nature which usually involves more active participation. Later on in the same day, the teacher returns to the reading lesson and reverses the roles of the two groups.

MATERIALS AND APPROACHES

In Grade Three, developmental reading lessons for the extension of word-recognition and comprehension skills continue to occupy a large share of class time. Increasing use is made of material found in the content areas for diversification of comprehension skills and extension and development of study skills. Reading instruction is not limited to the reading lesson; it is also part of instruction in such content areas as mathematics, social studies, and science.

The extended program calls for instructional materials that include:

- A given number of readers suited to the instructional level of the group and accompanying teacher's manual or guide books
- Library (trade) books varied in interest and reading level for individual reading (a minimum of three books per child)
- Practice material of some kind – workbooks of the series, teacher-made or school-made materials, weekly newspapers
- Content area textbooks

Basal Reader Approach

The teacher frequently uses readers in a series for guided reading lessons. Many of the current reading series have content which is geared to the interests and experiences of urban children. The setting often reflects the crowded streets and multiple dwellings of the city, and the experiences presented are familiar ones with swings, slides, trucks, bikes, riding on a crowded bus, playing in the street. The story characters belong to socially, culturally, and racially representative groups. In the beginning readers, the language and sentence structure represent the language used by the children at the appropriate level of language instruction.

Each series includes a teacher's manual, which presents an organized method of using these materials in the teaching of reading, and pupil workbooks, containing independent activities to reinforce skills taught.

In this type of activity, the teacher selects the material to be read in common by the children participating in the activity, familiarizes herself with it, and determines the specific aim of the lesson, e.g., reading to find details, reading to develop sequence of time, reading to draw an inference.

SUGGESTED PLAN FOR A GUIDED READING LESSON

Preparation for reading the story

Establish background

Develop and clarify concepts and vocabulary through discussion of related pictures and realia.

Present new words in meaningful context. Use chalkboard or charts for presenting these words in isolation and in context. Lead children to read new words by applying familiar word recognition techniques such as:

Context clues

Phonic analysis (association of known sound elements with their printed letter symbols)

Structural analysis (structure of the word-root, prefix, suffix)

Give pronunciation and meaning of all words which the children are unable to decode after reasonable effort.

NOTE: Many teachers do not teach *new* phonic elements at this time but reserve such teaching for another period either later in the day or on another day.

Guided silent reading

Discuss the title and pictures of the story and use these to frame one or two *key* questions that give purpose for reading the story. Write these questions on the board.

Have children read silently to find answers to the above questions.
Give individual help as needed by moving about the group as children read.
Give immediate help and/or make a written notation of children who need further help.

Elicit answers to key questions after children have finished reading.
Children make oral or written responses in their own words.

Guided oral reading

Ask *specific* questions especially designed to help children develop the skill of selecting answers and reading orally to:

follow sequence
draw inferences
see relationships
determine emotional reactions
predict outcomes
prove a point

Have children answer such questions by:

reading the sentence(s) in order to justify an answer.

giving the answer in their own words and proving such answers by reading the appropriate sentence(s).

Rereading to extend interpretation

Encourage children to select a particularly effective passage and read it orally.

Discuss feelings, moods, etc. of characters in a story and have children read aloud passages which gave such impressions.

Have children read dialogue, raising or lowering voice, increasing or decreasing speed as the part requires. (See Speech Production, p. 308.)

Discuss suitability of selections for dramatization, either in part or in whole. (See Creative Dramatics, p. 264.)

Have children find pictures illustrating words or concepts, synonyms, colloquial expressions, etc.

Reinforcing skills

Provide appropriate workbook or rexographed exercises for those children who need further practice.

Interrelating the language arts

Following the completion of a story or even an exciting incident in a story, the teacher may use any of the following activities that seem appropriate:

Suggest related books for independent reading to enrich selection completed.

Have children draw, paint, model in clay, etc. a scene or character in the story, a representation of a picture word, an interesting book jacket, a picture using the title as a guide.

Have children present the content of the story in another form as a puppet show (including the making of puppets); a radio or TV script entitled "We Saw It Happen"; a sequence of pictures drawn to tell a story; riddles based upon new concepts, characters, or events.

Have children extend their word interpretation and language development by analyzing material for language structure (Sentence Structure, p. 134), finding words used in more than one way (Word Meanings, p. 127), developing charades to depict certain words or expressions.

Evaluation

At the end of the activity, the teacher reviews the lesson to see to what extent it accomplished her purpose. She helps children to see whether or not they have accomplished their purposes and achieved the aim stated at the beginning of the lesson.

The preceding is not necessarily a lesson for one reading period. The teacher uses those portions which are appropriate for the ability and maturity of her children. In Grade Three, children are expected to read the entire selection in one sitting. Generally, a lesson is terminated when some type of summary can logically be made. Thus, a lesson may end with guided oral reading. The teacher selects those activities from the remaining group in terms of the abilities of the children, the extent to which a given selection lends itself to these activities, and the purpose of the lesson.

SAMPLE READING PLAN FOR THIRD-GRADE CLASS

The following plan is based on a two-group lesson centering on a basal reader.

Session	Group I (2^2)	Group II (3^2)
1	**Direct Instruction** New Story Reader p. 00 to 00 Tchrs. Manual p. 00 to 00 *Aim:* Finding the main idea	**Independent Activity** Teacher-prepared rexographed sheet *Aim:* To identify affixed words in a selection; to isolate the root word and its affixes
2	**Independent Activity** Workbook p. 00 to 00 *Aim:* Finding the main idea of a paragraph Supplementary Reading *Aim:* Read one story and tell what it is about	**Direct Instruction** New Story Reader p. 00 to 00 Tchrs. Manual p. 00 to 00 *Aim:* Drawing inferences
3	**Direct Instruction** Tchrs. Manual p. 00 to 00 *Aim:* Preview auditory discrimination of short *i*, blending short *i* sound in known words to form new words	**Independent Activity** Workbook p. 00 to 00 *Aim:* Reading between the lines
4	**Independent Activity** Teacher-prepared rexographed sheet *Aim:* Identify words containing short *i* in list of known words; select the proper word (from minimal contrasts) to complete a sentence	**Direct Instruction** Tchrs. Manual p. 00 *Aim:* Forming the irregular past participle when the ending *en* or *n* is added
5	**Direct Instruction** New Story Reader p. 00 to 00 Tchrs. Manual p. 00 to 00 *Aim:* Relating details to the main idea	**Independent Activity** Supplementary reading of stories related to social studies to be presented to the entire class after preparation by the teacher
6	Whole class activity – Group II will share their readings of books in Session 5 with Group I.	
7	**Independent Activity** Prepare a four part time-sequence drawing related to story read during Session 5.	**Direct Instruction** New Story Reader p. 00 to p. 00 Tchrs. Manual p. 00 to 00 *Aim:* Drawing inferences

Free Reading for Recreational Purposes

The teacher provides time each week for independent recreational reading. This is an extension of the literature program whereby the teacher reads aloud to the whole class (See Literature, p. 39.) From the library corner of the classroom or from the school library, children select their own books and read them for fun, information, and inspiration.

Sharing the pleasure derived from a book is an important aspect of this type of reading activity. Pupils often share by reading aloud a sentence, paragraph, or incident from a book they have enjoyed. In functional situations of this kind, children come to see the importance of voice, speech, and manner in helping them to read orally, with satisfaction to themselves and pleasure to the audience. (See Speech Production, p. 308.)

Individualized Reading Approach

Some experienced teachers prefer a more individualized approach to reading instruction to permit each child to read at his own interest and ability level, functionally developing the skills he needs. The distinguishing characteristics of an individualized reading lesson are the *materials used* and the *class organization.*

Trade books and charts, rather than a reading series serve as the instruction material. Many books, three or more per pupil, are needed for this individualized approach. The range of books includes those of interest to children reading at lower levels as well as those on and beyond grade level. In this approach the individual child selects the book he wishes to read (with whatever teacher guidance is necessary) and reads it at his own rate and for his own reasons; e.g., he likes the pictures or is interested in the subject; it has been recommended by a classmate or has been read orally by the teacher. The child then has an opportunity to discuss the book with the teacher and talk over his strengths and weaknesses with her. These steps are usually referred to as *self-selection, self-pacing, self-evaluation.*

The teacher works with children individually, in groups, and in whole class activities. In a reading period children may engage in any *one* or *several* of the following activities:

Choosing a book.

Reading the book selected.

Sitting with the teacher in short conferences. The teacher determines the nature of the conference. The teacher asks the child to read the title, a caption, a line or two, asks for his reactions to the story or some incident in it, asks questions to test word recognition and story comprehension, or teaches a word-recognition skill. The child may tell the teacher about the story, share his reactions, point out illustrations, read a few lines to her.

Sharing with the class their enjoyment of a book by: telling the main idea of the story or an incident from it; pantomiming or dramatizing with dialogue; giving reactions through an oral or a short written report; reading orally a passage from the book.

Participating in a group or class session in which the teacher teaches a reading skill which the individual conferences have shown to be needed by a number of children.

Keeping a record of books read. The child writes book title and author's name.

The number of children involved in an activity, the length of time any one activity is carried on, the combination of activities appropriate in a reading period are determined by the teacher. She must determine the parallel program of sequential skills to be taught. The bulletins, *Sequential Levels of Reading Skills, Pre-K–Grade 12,* Curriculum Bulletin No. 4, 1967–68 Series and *A Practical Guide to Individualized Reading,* Pub. 40, 1960, Reprint 1968 help the teacher plan in greater detail an individualized approach to reading instruction.

A SUGGESTED PLAN FOR AN INDIVIDUALIZED READING LESSON

Children working individually will have individual aims. The teacher, however, will notice that certain children have common problems. She may group these children together for skill instruction for one portion of the lesson. When skill instruction has been completed, the group is disbanded and the children return to working independently.

In the lesson which follows, the term group does not refer to children on a certain level of reading. The term is used as a matter of convenience to designate children seated or working together for a specific reason during a specified time. In this sense, the groups are activity groups.

It is not suggested that every individualized reading lesson have four activities as indicated below. Depending upon need, activities will range from as few as one to as many as the teacher can efficiently manage.

5 minutes *The teacher works with the whole class* to plan the work period.

Group A – Interest group – culminating activity as a result of common interest in a book (5 children)

Group B – Selection or continuation of books for silent reading, planning for independent work (9 children)

Group C – Selection or continuation of books for silent reading, preparation for individual conferences (7 children)

Group D – Selection or continuation of books for silent reading, skill instruction – consonant substitution (9 children)

5 minutes *The teacher circulates among the children* to see that everyone is off to a good start.

35 minutes *The teacher works with individuals* to assess reading progress.

Group C – Individual conferences with teacher

Group A	**Group B**	**Group C**
Preparation of science experiment	Silent reading, independent activity	Silent reading, independent activity

10 minutes *The teacher works with a group* to give direct skill instruction.

Group D – Skill lesson on consonant substitution

Group A	**Group B**	**Group C**
Continuation of planned activity	Continuation of planned activity	Silent reading, independent activity

5 minutes *The teacher works with the whole class* to pool information on progress made, to evaluate activities, to preplan for the following lesson.

PROGRAMS FOR CHILDREN WITH SPECIAL NEEDS

Careful study of the children's reading records may reveal that some children entering third grade *have not* made satisfactory progress in reading, and perhaps, additional diagnosis of their weaknesses is needed. These children have often developed negative attitudes toward reading and books. The negative attitudes are intensified if the children feel they are repeating work they have had previously or if they are given the same book in the third grade with which they were unsuccessful in the second grade. For them, the third grade is frequently the appropriate time to make a radical change in the methods and/or materials of instruction. The use of multi media, such as talking books, tape recorders, filmstrips, films, recordings, and pictures merits further investigation.

In deciding the reading approach most appropriate for these children, the teacher has the help of supervisors and of reading and guidance personnel. The program for teaching reading to children for whom English is a second language is described in *Handbook for Teaching English As a Second Language in the Middle Grades,* Curriculum Bulletin No. 7, 1969–1970 Series. The teacher may take one of the following approaches not previously used with the children who have special reading needs.

A Linguistic Approach

The linguist thinks of reading as recognition of symbol-sound correspondence. In the linguistic approach, beginning lessons are designed to teach the child symbol-sound correspondence. Instruction begins with relatively consistent relationships. Words are grouped according to spelling patterns. Word perception is triggered by the pattern and not by a single letter sound. For example, it is not the *i* in *it, hit, bit,* but the pattern vowel-consonant in *it* or consonant- vowel-consonant in *hit, bit* which leads the child to recognize the words.

Sentences are carefully structured and follow the subject-verb-complement pattern which is closely related to children's speech patterns.

According to linguists, the six year old child has as much control over the language as adults. He understands intuitively the effect of intonation (pitch, pause, and stress) on meaning. He is led by the teacher to understand that the printed page represents oral speech with all its inflections. The question "What have you there?" may read:

What have you there?
What *have* you there?
What have *you* there?
What have you *there?*

The stress is supplied mentally by the reader.

Similarly, the child is helped to understand how word order, grammatical inflection, functional words are signals of structural meaning. He is led to clarify automatic responses of which he is vaguely aware and relate them to the structure of the language as it is found in reading materials.

i / t / a

i / t / a is a beginning alphabet of 44 characters, 24 of which are exactly the same as those in our 26 character alphabet. The i/t/a alphabet is designed to provide a consistent relationship between sound and symbol. Each character has only one sound value, eliminating confusion caused by irregular spellings of the same sound. For example, the long *e* sound which traditionally may be spelled *see, be, key, meat, piece* is represented by the symbol ϵϵ . Similarly, each long vowel has an *e* joined to it so that regardless of traditional spelling, each long vowel sound is represented by one symbol. The difference between capital and lower case letters is also eliminated because the capital is only a larger version of the smaller letter. This seems to make writing as well as reading easier for children.

i / t / a is an *initial* teaching alphabet. A reading series written in i / t / a and supplementary trade books have been published. When a child has learned to read, a transition is made to traditionally written material. Results seem to indicate that children experience no difficulty in making this transition.

Programed Reading

Programed reading is based upon principles derived from psychology. Subject matter to be programed is broken into small learning units or steps. Each student must actively respond to each step of what is to be learned; each student must be informed with minimum delay whether each response is correct; each student proceeds at his own rate.

Programed material may be approached through machines or books. Correct responses are required for each step before proceeding to the next. Answers are provided to which the child refers immediately. If he is correct, he proceeds to the next step. If he is incorrect, he performs the task necessary to correct his response.

Programed reading materials have been prepared at many levels. Materials at the pre-reading level may initially require teacher direction and some oral or manual responses. With increased reading ability the child becomes more proficient and proceeds to work independently at his own speed.

Supplementary Phonic Programs

Phonic programs designed as complete reading readiness programs or as supplements for the material in basic readers have been developed. The programs are based on the sequential presentation of speech sounds according to the frequency with which they occur in primary-grade speech and reading.

Most programs present highly structured lessons. One such program provides a lesson a day for ten days on beginning sounds starting with the consonants *s, b, c, t,* etc. In addition, ten lessons are to be taught on letter names. Another program begins with the teaching of the short sounds of five vowels and goes on to the ten most frequently used consonants.

Phonic programs stress the correspondence between sound and symbol. Many exercises dealing with auditory discrimination are provided. To provide a meaningful background, words are presented in related groups. Some programs use a multi-sensory approach integrating listening, speaking, writing, and reading.

Although supplementary phonic programs may carry no grade designation, it is recommended by the authors that they be introduced in the kindergarten or first grade. They may, however, be used at any grade level.

Language Experience Approach

The language experience approach uses the existing oral language background of the child as expressed through dictation to the teacher. The recording of the dictation forms an experience chart which is used as the core of the reading program. Children undergo the following thought process:

> What I can think about, I can talk about.
>
> What I can say, I can write (or someone can write for me).
>
> What I can write, I can read.
>
> I can read what I can write and what other people can write for me to read.[15]

This approach stresses the interrelationship of listening, speaking, reading, and writing in the language arts. The immediate recording of oral expression strengthens the relationship between the oral and printed word. The experience charts which result from these oral expressions are often used as reading material for the entire class. Children make their own readers by dictating to the teacher or by doing their own writing. Some of these books may consist of drawings or paintings with simple sentences under them.

Since this is a highly individualized approach, children select their own reading material for pleasure and for enrichment. In many cases, this naturally leads to an individualized reading program.

ORAL READING

Opportunities for functional oral reading occur many times during the day. The teacher reads to the children. The children read to the teacher and group, to the teacher alone, to another pupil, or group of pupils.

The teacher keeps in mind the following considerations in planning oral reading activities:

Oral reading instruction should be given to individuals or small groups. In these situations, each child feels less self-conscious and has a greater opportunity to participate. The teacher guides the pupils to read whole sentences aloud to bring out the meaning with proper stress, pitch, and pause. The pupil who fails to do this is the one who reads word by word, giving full stress to each word.

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[15] Roach Van Allen and Gladys C. Halvorsen, *The Language Experience Approach to Reading.* Contributions in Reading, No. 27 (New York: Ginn), p.1.

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Tape recordings are helpful in improving oral reading. They allow children to hear themselves as they read aloud and give clues to how they can improve. The effectiveness of an oral presentation may be measured by group attention and reaction, or evaluated by the pupil himself, using criteria previously established by the group.

Oral reading should be done with a purpose. Calling on pupils to read sentences or paragraphs, simply to check or to encourage word recognition and pronunciation does not provide sufficient opportunity for oral reading. Children should read aloud to share their enjoyment of a story, incident, poem, joke or riddle. They should read aloud in answer to a question, to prove a point, or to give information. Oral reading may lead to or grow out of something that is meaningful to the class, e.g., preparing to dramatize a story or do choral speaking.

Oral reading is generally improved when preceded by silent reading. Silent reading helps the pupil to analyze new words, to understand the overall context of the passage, and to become familiar with the sentence structures used. Pupils identify in their silent reading the significant stresses, pauses, and pitch that are specifically furnished by context and punctuation or may be inferred from the context, as:

Where *did* you go? or Where did *you* go? or *Where* did you go?

This is true not only for dialogue but also for all printed material.

Oral reading should be expected from all pupils including those with divergent speech patterns. Teachers must begin to make the basic distinction between differences in pronunciation and mistakes in reading. Here is what an expert writes:

> The key to the situation in the early grades is for the teacher to know the system of homonyms of nonstandard English, and to know the grammatical differences that separate her own speech from that of the child. The teacher must be prepared to accept the system of homonyms for the moment, if this will advance the basic process of learning to read, but not the grammatical differences. Thus the task of teaching the child to read *-ed* is clearly that of getting him to recognize the graphic symbols as a marker of the past tense, quite distinct from the task of getting him to say (paest) for *passed.*
>
> If the teacher has no understanding of the child's grammar and set of homonyms, she may be arguing with him at cross purposes. Over and over again, the teacher may insist that *cold* and *coal* are different, without realizing that the child perceives this as only a difference in meaning, not in sound. She will not be able to understand why he makes so many odd mistakes in reading, and he will experience only a vague confusion, somehow connected with the ends of words. Eventually, he may stop trying to analyze the shapes of letters that follow the vowel, and guess wildly at each word after he deciphers the first few letters. Or he may lose confidence in the alphabetic principle as a whole, and try to recognize each word as a whole. This loss of confidence seems to occur frequently in the third and fourth grades, and it is characteristic of many children who are effectively nonreaders.[16]

Thus the oral reading of a non-standard speaker of English frequently reflects his unconscious translation into his dialect pattern of the sentences which he is reading. When the child gives evidence that he understands what he has read, the teacher will accept this translation without comment. She will, however, continue to work on the development of a standard speech pattern with the child in special speech training periods.

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[16] William Labov, "Some Sources of Reading Problems for Negro Speakers of Non-standard English," in *New Directions in Elementary English* (Champaign, Ill.: National Council of Teachers of English, 1967), pp. 164–5.

READING SKILLS

The child's attitude toward reading continues to be an important factor in his reading development. If, in this grade, he begins or continues to meet frustration in his reading experiences, he is likely to develop an emotional attitude toward reading which may retard his reading growth.

The program, therefore, stresses the development of fundamental reading skills – vocabulary and concept development, word attack, comprehension, and work-study skills. These skills are best learned and practiced in functional situations. It is generally necessary, however, to provide skill practice apart from and in addition to the use of these skills in functional situations.

Concept and Vocabulary Development

Concept and vocabulary development are closely interrelated. As a teacher gives experiences to develop concepts, she tries to help children acquire the correct and precise vocabulary with which to think about, organize, and integrate the experience.

Concepts are classes of experiences which have acquired names in a given language, e.g., *cat* in English, *le chat* in French, *el gato* in Spanish. The teacher guides children to form a concept through providing a series of experiences that are similar in one or more respects. Things that are alike in some respects go together. In developing the concept *cat,* the child has many experiences with cats which identify the similarities among them, e.g., cats are four-legged, whiskered, small, easily domesticated, and make a mewing noise. This constellation of characteristics constitutes the concept "cat," but the teacher is interested also in providing children with experiences to extend their understanding of the concept. Thus, children are helped to recognize that lions belong to the cat family, although they differ in some respects. A lion is larger than a cat, has a tufted tail, is not usually domesticated, and makes a roaring noise.

This development of vocabulary in relation to experiences and concepts gives pupils the necessary background for understanding the meaning of many words they meet in their reading. The context in which a word appears gives the word the particular meaning intended by the author and prevents misinterpretation of the author's meaning. For example, Will you *tap* Jim on the shoulder? versus Jim got a drink from the *tap,* I will *go* to the store versus All systems are *"go."*

Determination of the specific meaning of words from experience is particularly important for reading in the content areas where children are likely to meet a large number of words and concepts. These words include terms in social studies, mathematics, science, and health. Pupils are confused by the fact that familiar words are used technically with new meanings and that technical words are often used with different meanings, e.g., *earth* as soil vs. *earth* as planet.

The importance of context clues (text, picture, diagram) for the correct meaning of the words and sentences is stressed. A number of unfamiliar concepts and words can seldom be developed in a single reading. The teacher will need to introduce them gradually in several situations, especially if the ideas are abstract in nature. It is often in this area that television programs can be used. Such programs as the documentaries for children and the Disney films have helped to clarify children's concepts of places, animals, and people that were previously quite unfamiliar to them.

Word-Attack Skills

Independence in reading is determined by the child's ability to unlock new words wherever he meets them. As the child progresses in reading, the teacher stresses the need to use a number of clues to the recognition of a word and the comprehension of its meaning. Children rely less on configuration clues and more on contextual clues, phonic and structural analysis.

Using Contextual Clues – recognizing the word from its setting in a sentence or paragraph, e.g., A *ruby* is a precious red stone.

Using Phonic Analysis – recognizing the word through association of its sounds with their letter symbols. To profit from instruction in phonic analysis children must have the ability to make fine auditory and visual discriminations.

The teacher reviews (or teaches to children who did not learn them previously) the phonic elements from Grades One and Two: short and long vowels; single initial, medial, and final consonants; initial and final consonant blends and digraphs; blending of consonants and vowels.

Children, who are able to, move to that level of phonic anlaysis at which they:

Hear and identify, note and recognize consonant blends (two and three letters) that represent two sounds – br, dr, fr, pr, tr, str, scr; cl, bl, fl, gl, pl, sl; st; sp; tw, sw; and consonant digraphs that represent a single sound ch, sh, th, ng, wh, ph, gh.

Blend letter sound with root words, cr*awl.*

Mark long vowels with appropriate symbol (macron), e.g., lāte, bāit, īce, rōpe.

Recognize that some consonants are silent as *k* in knock, *b* in crumb, and some have variable sounds as *c* in cake, race, *s* in say, wise.

Understand, arrive at, and apply simple generalizations:

If there is one vowel letter in a word, the vowel usually has the short sound unless it is at the end of the word.

If there are two vowel letters in a word, one of which is final *e,* usually the first vowel letter has its long sound and the final *e* is silent.

Suggested teaching procedures include:

Draw upon vocabulary in material being read, taking the words from context, analyzing them, and putting them back into context.

Use auditory and visual discrimination activities to show children that the sounds of letters and letter combinations are determined by their use in a word. Variations in sound such as the sound of *a* as in *cat, ago, call* or of *s* in *see, rise* are noted for the children. Help them find clues for determining which sounds to use.

Give opportunities to analyze known words such as *cup, sake, ten, dime, hope, hut, slim,* etc. for vowel sounds. List short vowels in one column, long vowels in another. Visually determine over-all characteristics of words in the two columns, and arrive at the generalizations stated above. (See Listening and Observing. p. 25.)

Encourage children to discover the generalization for themselves and to find words to which the generalization applies in familiar reading.

Encourage the children to apply their knowledge of and skill in phonic analysis as they try to unlock unknown words.

Using Structural Analysis – recognizing a word from its root parts and noting changes that result from dropping or adding prefixes and suffixes.

As in the earlier grades, children are helped to recognize a familiar word – *play* – to which an ending – *ed, s, ing* – has been added and to find the known parts of compound words – grand*mother.* Continued experiences in reading extend these basic understandings to include some of the more common prefixes and suffixes which are met in reading. Children in this grade develop the ability to:

Recognize compound words formed with a known and an unknown word – *cast* in *downcast.*

Recognize variant forms of known words and the significance of the change in meaning resulting from the addition of *er* and *est.*

Identify suffixes and prefixes and recognize their function – *un*kind versus kind, tall, taller.

Identify contractions, let's, can't, don't, it's, haven't, isn't, I've, wasn't, we're, wouldn't.

Hear the number of syllables in a word (monosyllabic before polysyllabic) and recognize that each syllable has a vowel sound. It is generally not advisable to teach children in this grade the rules of syllabication, which are more complicated than is sometimes realized. When the need arises to syllabicate words being recorded on a chart or chalkboard, the teacher explains to the children why she breaks the word as she does. She uses such situations to establish the habit of checking the syllabication with the dictionary, whenever possible. The children thus develop an understanding that a syllable is a word or part of a word in which there is usually a vowel sound. (See Listening, p. 27.)

Suggested teaching procedures for structural analysis parallel the steps in teaching phonic analysis:

> Develop auditory and visual discrimination skills. Select words related to the specific point being taught, e.g., *jump, eat* for *ing* or *s; small, long, tall* for *er, est;* other lists may show how *do not* becomes *don't, is not* becomes *isn't.* Say each word. Write it on board; talk about it; identify root word by framing; combine words for contraction.
>
> Guide children to make the appropriate generalization, e.g., that a letter is left out when two words are joined together and the apostrophe mark (') takes its place. (Explain that this shortened form which we use frequently in speaking is called a contraction.)
>
> Provide meaningful practice in various types of reading and writing activities.
>
> Encourage children to use structural analysis, when appropriate, to unlock the meaning of unfamiliar words in reading context.

As children's reading experiences continue, each child develops his own pattern of word attack. The teacher's purpose in exposing children to several types of word-analysis techniques is to enable them to select and use those most useful to them in a given reading situation. She works with children in small groups or on a one-to-one basis, helps them apply the skills they have learned, and reteaches needed skills on group or individual basis when necessary.

By the end of Grade Three, almost all the phonic understandings have been developed with the children. Structural analysis has been developed to a lesser degree, but the foundation has been laid for rapid development toward the end of Grade Three and throughout Grade Four.

LESSON 1

PHONIC ANALYSIS

Aim

To help children develop the generalization that *when a one syllable word contains two vowels, one of which is the final e, the first vowel is usually long, and the final e is silent.*

Materials

Teacher-prepared lists of words as evidenced in Development below.

Establishing Purpose

Every good detective uses clues to make his work easier for him. He must carefully look at evidence piece by piece. If we look at words letter by letter, this might slow us down when we want to say them. Sometimes we can find a clue that will make our work easier for us. Today, I'll give you a clue, but you will have to be good detectives and apply it yourselves. See if you can find the one clue that will make it easier for you to say the words I'm going to give you.

Development

This lesson requires a knowledge of long and short vowel sounds.

Auditory discrimination: I'm going to say some words that have long vowel sounds and some that don't. Raise your hand if you hear the long vowel sound:

hit coke ride mop cake rope trip cute sat tape tall broke

Now I'm going to repeat the words that had the long sound. Listen to the whole list. Where do you hear the long vowel sound – at the beginning, the middle, or the end?

coke ride cake rope cute tape broke

Can you give me other words with: the long *a* sound?
the long *e* sound?
the long *i* sound?
the long *o* sound?
the long *u* sound?

(Accept any word that has long vowel sound regardless of symbols/or letters that represent it in the words.)

Visual discrimination: I'm going to say some words. Listen carefully and tell me if you hear a short or long sound. (As pupils identify the sound, the teacher writes the words in two columns on the board.)

Short		*Long*	
log	met	cane	bake
sit	red	ripe	tote
cup	sad	tune	cute
hit	it	hope	home
nut	bed	side	wide

How many vowel letters do you see in each word in the first column? Where is this one vowel letter? (Teacher calls on children to underline the vowel letters.) How many do you see in the words in the second column? Where do you see them? What is the one thing that is the same about each word in the second column? (All end in *e;* all have a consonant before the *e.*) How many syllables (vowel sounds) do you hear in the words in the second column?

Medial summary: What clue did you get from the words in the second column that will help you with other words? (Children state the generalization in their own words while the teacher writes it on the board.)

Blending: See if you can use the clue. I'm going to write words you already know. As I change them, you try to say the new words.

man(e) rod(e) glad(e) fin(e) mad(e) us(e) cap(e) plan(e)
far(e)

Summary

What was the one important clue you were able to find in our work with vowel sounds today? How can this help you?

Follow-up (exercise to be completed for homework)

Cross out the word that does not belong in each set.

1. The (man, mane) had a (cap, cape) instead of a coat.
2. I (hop, hope) to go for a train (ride, rid).
3. The (cut, cute) babies look the (same, sam). They are twins.
4. Blind people (use, us) a (can, cane) to help them walk.
5. Ham must cook in the (pan, pane) for a long (time, tim).

LESSON 2

STRUCTURAL ANALYSIS

Aim

To recognize the forms of known words ending in *y* and the change in the meaning resulting from the addition of *er* and *est*. Children have had previous lessons on the use of comparative and superlative forms added to root words that do not change their spelling.

Materials

Rexographed sheet. (See Development.)

Establishing Purpose

We have been working with root words and the endings *er* and *est*. When did we use the ending *er*? What did it do to the meaning of the word? What would be the new word if you added *er* to the following:

hard young black sweet (Write words in a column on chalkboard.)

When did we use the ending *est*? What did it do to the meaning of the word? What would be the new word if we added *est* to the following:

soft old green cold (Write words in a column on chalkboard.)

Underline the root words in the first column. (Call on individual children.)
Underline the root words in the second column.
What happened to the root words in these two columns?
Today, we are going to look at other types of words that have *er* and *est* added to them.

Development

Distribute the following rexographed sheet:

> Mother called to the children who were playing in the street. As they came in, she exclaimed, "Oh, my! Bob, you are so dirty. Amy, you are dirtier, but Susan, you are the dirtiest of all! I'm surprised at you Susan. Since you are the oldest, you should take care of your younger brother and sister. Lunch is ready. Wash up quickly, so you will be cleaner than you are now. I'm hungry, and, I'm sure, the hungriest one of you will be the first one ready.
>
> ––– *** ––– *** –––
>
> Read the sentences below. Fill in the blank with the correct root word. One word in each sentence without the blank will give you a clue.
>
> 1. We had an test today. It was easier than the one last week.
> 2. Carlos was the happiest boy in the class. He was so that he sang all day.
> 3. This box is so . It is heavier than the last one.
> 4. Mr. Davis is the busiest person in the school. He is so he doesn't have time for lunch.
>
> Underline the word that gave you the clue.

Give oral directions: Read the paragraph on the sheet you just received to yourselves. Look up as soon as you are ready. (Wait a few minutes.)

Now read the paragraph again and draw a line under every word that has an *er* or *est* added to it.

(Note: *Mother, brother,* and *sister* may create a problem with some children. These words do not have *er* or est added to them.)

Who is dirty? Who is dirtier? Who is the oldest?
Whom does the word dirtier compare? dirtiest? oldest? younger? cleaner? hungriest?

I'm going to write the words on the board in two columns.

1	2
oldest	dirtier
younger	dirtiest
cleaner	hungriest

Come to the board and draw a line under the root word in the first column. (Call on individuals.) Now draw a line under the root words in the second column. (Some children may attempt to draw a line under *dirtier.* Permit several such attempts but point out that this is incorrect.)

Let's look back to the paragraph and find the root word for *dirtier.* What is the root word? What happened to it? Now find the root word for *hungriest.* What happened to it? Write the correct root word next to the words in column two.

Medial summary: What could we say happened to the root word in both cases? When does this happen?

Read the sentences at the bottom of the rexographed sheet. Write the correct root word in the blank spaces.

Summary

What "rule" can we make up for adding *er* and *est* to certain words?

Follow-up (homework)

Using the following words, write one sentence with the *root* word.

lonelier healthiest luckier noisiest

Comprehension or Meaning Skills

Comprehension includes many thought-forming processes. The term is used here in its broadest sense to include activities requiring different levels of thought. The teacher, through carefully planned questions, encourages the children to react to the printed page by using literal comprehension, interpretation, and evaluation.

Because these terms have been used interchangeably, *literal comprehension* in this material refers to the direct, literal meaning of a word, idea, or sentence. Examples of literal comprehension:

clearly stated main idea, facts, and details
sequence of facts
identification of referrents (*He* gave it to *them.*)
association of quotation with speaker
understanding of specific words in various contexts

Interpretation refers to meanings which are implicit without being directly stated in the text.

Examples of interpretation:

inferences
conclusions
generalizations
comparison and contrast
cause and effect
main idea
anticipating outcomes
identifying character traits
identifying emotional reactions of characters
identifying motives of characters

Critical reading refers to the appraisal of material read for quality, accuracy, value, and truth.

Examples of evaluation:

distinguishing fact from fiction
identification of author's purpose and mood
evaluation of relevancy (Is material relevant to the purpose for reading?)
evaluation of completeness

In guiding the child in the use of specific comprehension skills, the teacher is aware of the types (or levels) of comprehension and varies the activity in such a way that she does not encourage children to operate on only one level of comprehension. In order to extend the thinking process, more stress should be given to interpretation and evaluation than to literal comprehension. The type of material used will, to some extent, determine the types of questions which may be asked.

Getting the Main Idea and Related Details

Children have had instruction in finding the main idea and related details. Since the main idea has, more frequently than not, been expressed in the first sentence, the teacher provides a variety of materials where the main idea may appear in any part of a selection as frequently happens in material from the content areas.

The following examples are taken from the content areas:

Social Studies

Picture interpretation for main idea and related details.

Picture of early New York street in time of Dutch colonization

Enumeration: What do you see?

Description: Describe what you see.
What are houses built of?

Interpretation: Give reasons why houses were built as they were; why people dressed as picture shows; why things were moved as they were.

Compare your street with the street in the picture.

Paragraph interpretation with main idea clearly stated in first sentence and subordinate ideas following.

Ships are used to carry goods and people. Some ships carry mostly freight across the seas. They are called freighters. Ocean liners carry people and some goods across the seas. Other boats called barges carry goods up and down rivers.

Paragraph interpretation with main idea stated in the body of the paragraph.

People are always talking or writing to each other. The exchange of thought or information is called *communication.* Communication can take place through telephone contact, radio, TV, telegrams, books, newspapers, magazines, and person to person conversations.

Paragraph interpretation with main idea stated in last sentence.

The children went into a barn. The stalls for the cows were very clean. The milking machines were shiny. The farmer said that cows must be kept clean and healthy.

Main idea (literal comprehension)	Cows must be kept clean and healthy.
Related details	barn, clean stalls, shiny machines
Interpretation	Why must cows be kept clean and healthy?

Mathematics

Problems with main idea stated at the beginning, middle, or end.

Find *how much money* Tom and Jack will need to build their clubhouse if paint costs 79 cents; wood, 55 cents; nails, 17 cents.

Tom and Jack want to build a clubhouse. *How much money* will they need if paint costs 79 cents; wood, 53 cents; nails, 17 cents?

Tom and Jack want to build a clubhouse. Paint costs 79 cents; wood, 53 cents; nails, 17 cents. *How much money* will they need?

Science

Paragraph with main idea in first sentence developed by supporting details.

How to Plant a Garden

If you would like to have your own garden, you can plant a garden with seeds from an orange. Save the seeds from the orange you eat at breakfast or lunch. Put them in a warm place to dry. Prepare a pan with soil in it. Plant the seeds in the soil. Water the soil every day. Keep the pan in a cool, dark place. You can also use bird seeds, pumpkin seeds, and other fruit seeds for your garden. Why?

Main idea: You can plant a garden with seeds from an orange.

Related details: save seeds; put in warm place to dry; prepare pan with soil; plant seeds; water the soil; keep in cool, damp place.

This skill is gradually extended to include finding main idea and related details in several paragraphs or an entire selection. Because paragraphs written in third-grade books are rather brief, it may be necessary to read an entire selection or chapter to distinguish the more important details from the less important.

Third-grade textual material remains rather factual and straightforward. Because of this, important versus unimportant details may be more clearly distinguished in oral discussions and children's own compositions, rather than in textual material.

Children practice getting the main idea as they engage in activities to:

Select the best title.

Choose from among several given statements the one that best states the main idea.

Read the sentence that states the main idea.

Become aware of details given in a science experiment or in a problem in mathematics.

Read and follow written directions for playing a game, for finding a place, for making a simple object.

Use details to support or refute a statement.

Supply details under a stated main idea.

Find the words that tell . . . .

Discover what sentence shows . . . .

Read the sentence that proves . . . .

Underline the words that mean . . . .

Answer questions asking for details – who, what, where, when, why, how big, what color.

Draw a picture expressing the main idea (put label under the picture).

LESSON 3

GETTING THE MAIN THOUGHT OF A PARAGRAPH

Aim

To develop the understanding that the main thought may appear at the beginning, middle, or end of a paragraph.

Materials

Selected paragraphs from a content area text. Paragraphs selected should be short, with main idea in different part of each paragraph.

Establishing Purpose

Have children read the first paragraph silently to answer the question: *What kind of houses did the desert Indians live in a long time ago?*

Hear several answers. Accept oral phrase answer. Try to have children restate question in answer, as sentence form is used for taking notes. (See p. 110.)

Find area of agreement. Restate answer and ask: Does this answer the question? Is it the most important thing the paragraph tells?

Review understanding that the most important thing the paragraph tells is called the *main idea.* Which sentence gives the main idea? Is that sentence at the beginning, middle, or end of the paragraph?

Record location of main idea in chart form, using code *B* for beginning, *M* for middle, *E* for end of paragraph.

Proceed similarly with each paragraph. Develop a chart:

The Main Idea

Par. 1	Sentence 1	B
Par. 2	Sentence 3	M
Par. 3	Sentence 4	E

Summary

Look at record; establish that it shows main thought occurs in different parts of different paragraphs. Children understand that, to find the main thought, it is necessary to read a paragraph slowly.

Follow-up

Repeat procedure several times. Prepare individual rexographed sheets for an independent written activity. (See Written Communication, p. 109.) For example:

Read: How do people live in the American desert today? See pages 24-26 in your textbook.

Answer the question about the main idea of each paragraph; fill in the page number, paragraph, sentence number.

Sample: What materials are used in the American desert homes of today?

The materials used in the American desert homes today are
page , paragraph , sentence

Determining Sequence of Time, Thought, Place

The teacher makes the children aware of the importance of giving details in correct sequence in functional situations such as reading a story or reading directions for playing a game, finding a place, constructing an object, and experimenting (p. 36). Children's attention is called to key words or phrases as cues to sequential development – words and phrases such as now, then, after awhile, today, yesterday, tomorrow, in the first place, in the second place.

Children have been reading selections which refer to events occurring generally within the same day, a portion of the day, or over a few days. As they begin to read longer stories and material in the content areas, selections tend to cover protracted periods of time, such as months and years. Children extend their understanding of time relationships when they trace the growth of a tree from a seedling to a full grown tree (science) or follow the settlement of New York State by the Indians, Dutch, and English (social studies). The recognition of the logical sequence of facts is particularly important in problem-solving situations; e.g., after reading a mathematics problem, children determine what to do first, second; in a discussion of a story they review the logical sequence of incidents. Children engage in activities, such as:

- listing, telling or rewriting in sequential order a group of given facts from a selection read
- studying two pictures of related events to determine time span or the sequence of events between two scenes
- predicting an outcome to a story based upon the logical sequence of events given
- retelling stories after reading
- arranging pictures in sequence to guide story-telling
- following specific written directions in construction activities or for a simple science experiment.

Drawing Inferences

In the discussions which follow their reading, the teacher encourages the children to read between the lines. She reviews the actual words just read and leads the children to expand the literal meaning of the sentences to include the implications. In reading, the ease or difficulty with which children draw inferences is related to:

- their familiarity with the ideas and experiences being presented
- the extent to which they have developed the habit of thinking about their experiences and seeing relationships
- the number and quality of illustrations
- the number of details expressed or implied.

Generalized activities in which children engage include:

- reading for clues that tell how characters look, feel, speak
- reading a social studies selection on the many hazards confronting city children, stopping the reading to discuss safety measures to be taken, and continuing the reading to confirm observations made
- responding to thought-provoking questions by making inferences about the fairness of a character's act or the reasons for his acting as he did
- recognizing the impact that action words may have; beginning to understand how such words can serve as clues in drawing inferences
- studying pictures (filmstrips) in order to clarify concepts and understandings, e.g., the effect of certain natural phenomena (rain, drought) on a given area and its people.

Relating Cause and Effect

Children are asked to review material read in order to select the chief causes for certain events. Rather simple explanations are elicited from causes stated in the material. Caution must be taken so that children will not inject extraneous causes not verifiable in the material read.

Social Studies	– After reading a story about Christopher Columbus: Why did Columbus want to go on a long journey?
Science	– After reading about magnetism: What makes iron filings cling to the magnet?
Literature	– After reading *Crow Boy:* What happened after the children laughed at Chibi?

Making Generalizations and Drawing Conclusions

Children need help in making generalizations. Too often, they tend to generalize without sufficient facts. Generalizations should be carefully checked and alternate possibilities explored. There should be adequate discussion about the facts which make the generalization plausible.

Social Studies – After sufficient reading about foods and where they come from: Why can certain foods be grown only in certain places?

Science – What determines the tone an object will produce? How do clouds help predict the weather?

Literature – Generalizing about the character of a person in the light of the traits discussed in the selection: Why was ______ happy? sad? lonely? afraid?

Generalizing about the correctness of an action taken in the light of events discussed: Was ______ right to help ______?

Work-Study Skills in the Content Areas

As children extend their reading activities, they turn more frequently to books in the content areas and to dictionaries. They need to learn work-study skills which will enable them to handle these materials effectively. Specific aids for the development of the work-study skills are suggested in the material that follows.

Alphabetical Sequence

A knowledge of the alphabet is essential to many of the work-study skills. In previous grades, children learned the sequence of letters of the alphabet by making and using picture dictionaries, using alphabetized reference materials, such as spelling lists, and by frequently referring to the alphabet handwriting charts. As pupils play games in which they have to show knowledge of the letters which precede and follow a specific letter and as they use a beginner's dictionary in functional situations, they increase their familiarity with alphabetical sequence. Specific activities in which children continue to participate are to:

Fill gaps in alphabetical sequence, e.g., p _ r, s _ u, _ h _ .

Rearrange letters in sequence.

Locate words by their approximate placement in the alphabet and therefore, in the dictionary, e.g., first quarter, second quarter, etc. or beginning, middle, end.

Place words in correct alphabetical order by the second letter, e.g., ball, bank, bat, and the third letter, e.g., grape, green, grow. Find books in the class or school library where books are arranged alphabetically.

Using the Organization of a Book

Children learn to make effective use of the organization of a book as the teacher guides them to:

Use titles to select the appropriate book.

Read the title page for information about the book, such as the title of the book, author(s), publisher, and place published.

Recognize chapters or units in a book as topical divisions. Chapters in readers and science books are usually introduced by a full page of colored paper with the title of the new topic.

By the third grade, children are generally familiar with and understand such terms as title, author, table of contents. Children's previous introduction to the table of contents has been chiefly with the basal reader, when they were asked to find a particular story or group of stories by name, the page on which a story started, or the length of the story. Now, in this grade, more books in the content areas are being read. This provides additional opportunities for children to consult the table of contents for material relevant to a subject under study or discussion.

As they read in the content areas, children have opportunities to look over the table of contents of books in similar areas to note similarities and differences. For example, the children want the answer to: How does a spaceship get out as far as the moon? The topics to be examined would be Space Satellites or Project Apollo. The teacher has children examine the table of contents of two science books for clues to the answer:

Textbook A

Contents

The Air Around You
Weather
The Sun, Seasons, and Climate
Earth Satellites
Living Things on Earth
The Sounds You Hear

Textbook B

Contents

Living Things
The Earth
The Universe
Matter and Energy
The Human Body

Which of the two books would be likely to help with questions about space? It is obvious that B would not be helpful. Even a glance at the chapter on the earth reveals nothing about satellites.

The teacher makes the children aware of the use of the table of contents as a time-saver through many lessons and by a reminder each time a book is being used.

Using the index is a complicated skill and should not be attempted until children have attained skill and facility in using alphabetical sequence and in using the table of contents. Some third-grade books contain an index. In order to introduce the skill, the teacher uses texts currently being used in any subject area and of which she has sufficient copies for group or class instruction. The teacher elicits from the children the location of the index and the difference between the index and the table of contents:

Table of Contents	**Index**
Located at the beginning of the book	Located at the end of the book
Lists broad, general topics of information	Lists details and specific kinds of information
Topics listed in the order in which they appear	Topics listed alphabetically
A single page number given per title, indicating the page on which the chapter or selection begins	One page number or several page numbers following a topic to indicate the inclusive pages and all the different pages on which a specific topic is mentioned and discussed.

The teacher tries to make the instruction functional by selecting main topics or subtopics which are closely related to class studies or interests at the time. Problems and questions are put on the chalkboard, and the children use the index to find material pertinent to the question. The format of the index (alphabetical arrangement of main and subtopics, single page numbers separated by commas, as 23, 46, 78; inclusive page numbers separated by dashes, as 23–29, 46–50) is explained to the children.

The children examine the index of the same two science books for clues to the topics of Space Satellites, or Project Apollo:

Textbook A	Textbook B
Satellites, 98-118	No entry on satellites, space, or Project Apollo
compared with stars, 98	
of the earth, 100-110	
manned, 126-128	
of the moon and planets, 110-116	
natural, 98-100	

Using Specialized Vocabulary

Every content area has words which are usually associated with that particular area. The words hemisphere, continent, equator are usually associated with social studies; magnet, electricity, aquarium with science; divisor, fraction, multiplication with mathematics.

In addition to the specialized words, each content area uses familiar words with special meaning, e.g., a draft in science is a current of air; in social studies, a plan or sketch; in composition, a first copy; in current events, the selection of men for the armed forces. The teacher is aware of these specialized word meanings in the subject areas and of the need for their adequate explanation in order to insure proper interpretation of the material read.

Reading Maps, Charts, and Diagrams

Children use and occasionally construct simple maps in connection with current events or with social studies. The skill of map reading is extended when the class studies the customs, travels, and explorations of various peoples.

Children learn:

words connected with map work, such as direction, route, river, ocean, lake, country, state, city, mountain, plain, north, south, east, west, land, water

use of the compass rose to find directions

how to distinguish physical and political features by color

how to read and follow a diagram explaining a scientific principle

how to read charts containing musical notations

Following Directions

Reading to follow directions is a skill required in all subject areas as well as in daily practice in life situations. In mathematics, the child has to read to follow directions necessary to perform a process and check his answers. In science, the child has to read the directions to carry out an experiment. In social studies, the child has to read to follow directions for finding locations, constructing time lines, and reading charts.

It is a good technique to read all the directions orally, discuss them, and have the children tell in their own words what they are to do. This practice becomes more valuable in instances where directions become intricate and complicated. In all cases, it is of utmost importance that the work done as the result of following directions be checked thoroughly.

Skimming

Skimming to locate required information is a skill inherent in all the study skills. It enables children to select quickly content which must be read more carefully and to discard that which is not essential. It must be made clear to the children that skimming is to be used to get the *general idea* of a selection but not for detailed study to obtain information.

Children are taught to look over materials a page at a time in order to determine whether the information asked for is to be found on that particular page. Development of skimming skills may proceed from the location of numbers or proper names to the location of facts or ideas. Children are also taught to skim through the table of contents, the index, the dictionary.

Skimming to find out whether a book will yield information on space travel, pupils look through it to decide whether the language is on their reading or comprehension level, to note the illustrations, and to see how much space is devoted to the topic being explored. For example, *You Will Go to the Moon* by Mae and Ira Freeman should be useful for space travel although it has no table of contents, no index.

Skimming shows that it has very good pictures about the rockets needed to launch a satellite far into space; the information appears to be given in simple, easily understood sequence; the facts are applied to the people who will help launch the moonship and those who will go in the moonship. Pupils conclude that this is a very good book to read about space travel. They note the title of the book, the author's name, and the pages which they want to read.

Recalling Information

The great mass of man's accumulated knowledge is far beyond anyone's ability to remember, but success in school is often dependent upon a child's ability to recall what he has learned. Incidents requiring recall of facts arise constantly during each day. As pupils have to respond to questions without reference to the text read, they practice recall. (See Reporting, p. 101.)

Science – What are the steps in making a compass?
Social studies – What customs did the Dutch bring to the New World?
Literature – How did Andy fool the Indians?

Organizing Material

Organization of information is closely related to the development of sequence and to selection and evaluation. After reading a selection, the child selects information called for, evaluates its appropriateness in the light of question asked, and then organizes his response. Classifying items or grouping them about topics is an early form of organization in the lower grades. When children are asked to summarize material read or to outline steps to be followed in a particular procedure, they are organizing information.

After reading about the water cycle in a science lesson, children may be asked to retrace the cycle orally. The information is written on the chalkboard or chart. Steps in the cycle are verified in the book previously read. Here, again, skimming becomes an important tool in the location of information. In mathematics, children may be asked to group together, from a given list, numbers divisible by two with no remainder and those divisible by two with a remainder (even and uneven numbers). An organized summary is often developed by the teacher and the children as a culmination of a unit.

Using the Dictionary

If possible, dictionaries should be available in children's desks for ready reference. Some children in the grade are still using picture dictionaries. Through a series of graded lessons, they learn to use the simplified or beginner's editions of standard dictionaries. For more able children some modern dictionaries include lessons or illustrations which are very useful.

Dictionary use is further extended through functional situations arising in reading, listening, speaking, or writing activities. The children's knowledge of alphabetical order helps them to determine the right section of the dictionary for locating words. They learn to use the guide letters or words printed at the top of the page.

Using Encyclopedias, Atlases, Almanacs

Children in this grade are not expected to use encyclopedias, atlases, and almanacs as general sources of information. Occasions arise during the course of the week when the teacher can make children aware of the above reference books by locating information as the need arises. This is particularly true in the area of social studies when verification of fact cannot be accomplished through the materials at hand.

CAUSES OF READING DIFFICULTIES. (See p. 245-246.)

EVALUATION OF READING PROGRESS. (See p. 246-249.)

EXPRESSING IDEAS: THROUGH SPEAKING AND WRITING

Because language is behavior, it develops best in an atmosphere of mutual respect, wide tolerance for language limitations, and recognition of the value of ideas, however poorly expressed. Provision is made for all children to contribute and participate, and to know the satisfaction of having their ideas considered worthy of discussion and possible acceptance. Satisfactory participation in discussion and group composition encourages thoughtful review and conscious evaluation of individual and group experiences.

The teacher's judgment helps her to balance the importance attached, on the one hand, to encouraging children to talk and listen, and on the other hand, to developing correct vocabulary, usage, and sentence structure, especially in writing. She walks a delicate line between interrupting the speaker for correction and ignoring an error in order to build his self-confidence and security. She does not stultify the natural exchange of ideas by always insisting on a complete sentence in oral communication. She helps children to observe the differences between oral and written language. In particular, the teacher helps them to recognize gradually that oral communication is largely dialogue in which single words or phrases are meaningful and acceptable, whereas written communication is, at least temporarily, one-way communication and calls for complete sentences.

Speech in Action

The program stresses the genuine communication of ideas about matters of interest to the children. Conversation and discussion are particularly important because they are the most frequently used forms of oral expression in out-of-school communication, and involve exchange and interaction among those participating. These forms of speaking provide opportunity for exposition and clarification of viewpoints and values, influence attitudes and behavior, and help children and adults to understand one another. When it is a great strain for a non-English speaking child to be in an English-speaking environment throughout the school session, the teacher allows the child to speak, at times, in his own language. The speech in action approach also provides instruction and practice in reporting, speaking, and creative dramatics.

CONVERSATION

THE TEACHER	THE CHILDREN
Establishes a classroom climate and control in which children feel free to converse during certain activities, e.g., planning a project, science experiments, craft time, evaluating compositions, book sharing.	Know there are times when they work alone silently and times of group activity in which they may exchange ideas with one another.
Dramatizes with one group how to carry on a conversation in the classroom; plans with group how they are to act.	Observe the small groups as they demonstrate use of "conversation voice" (p. 308), listening to the speaker, responding courteously and getting on with their work.
Evaluates the dramatization with class. Guides them to set up standards for conversing in class.	Develop own set of standards based on what strengths and weaknesses of demonstration were: We use a small voice. We wait our turn. We look at person spoken to. We say *Please, Thank you, May I look at your book.* We go back to work.
Develops a dialogue for N.E. children which they learn by rote during Language Emphasis Lesson time.	Apply sentence patterns and new vocabulary in everyday conversations.
Teaches effective use of the telephone: Checks on number of home phones and on pupils' prior experience with telephones; talks over reasons for making telephone calls; discusses care of public telephone instrument and booth, makes use of teletrainer kit.[17]	Develop more acceptable telephone habits. Indicate knowledge of use of home phone and coin phone. (Drop coins into slot before dialing or follow special directions as new equipment is developed.) Become aware of their responsibility for being careful of public property.
Encourages free interchange of ideas between herself and small groups.	Grow in ability and confidence to converse with others.
Tapes conversation with small groups. Allows children to get started and builds conversation around their initial topic, gradually introducing other subjects. Is a good listener. Keeps conversation moving, relating comments or questions to children's remarks; draws out the shy and restrains the monopolizer; uses children's names; guides them to end conversation at appropriate points.	Speak spontaneously and freely. Listen to what others have to say; respond courteously; comment or extend other child's remarks by asking questions or telling something similar. Learn to change subject to something of interest to others as well as to themselves. Use names of teacher and other children.
Replays tapes for group and at times for class; guides children to evaluate ideas presented, amenities observed, language used.	Enjoy hearing what they have said. Place value on their ideas; become aware of need to present ideas so that others will listen; begin to understand that it requires greater attention to listen with comprehension when a person's gestures or facial expression can't be observed.
Provides opportunities for children to obtain information through the use of the "interview."	Realize that they can sometimes get better information of the kind they seek by talking to someone rather than through reading.
Suggests or elicits the name of an appropriate person who is qualified to give desired information.	Interview people in the school building – other children, the principal, custodian, librarian – and those in the neighborhood – the policeman, sanitation man, mailman, the shopkeeper.

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[17] The New York Telephone Company provides teaching aids related to communications. Principals should call *Public Relations* within their territory for this program. Bronx and Manhattan schools call 394-1030. Brooklyn, Queens, Staten Island Schools call 396-4174.

THE TEACHER	THE CHILDREN
Helps children to limit the purpose of the interview and to state it simply. Records questions on board or chart. (Interviews children new to class, e.g., N.E. pupils. How did you come to New York? Where did you come from? Do you like New York?)	State purpose in their words. Frame questions they want answered. N.E. pupils are prepared to answer the questions in sentence patterns, rehearsed in Language Emphasis Lesson.
Questions children as to what will probably take place and what part they will be expected to play. Acts the role of person to be interviewed in a dramatization of the interview presented to the class; uses this to improve techniques before actual interview.	Learn an acceptable way in which to greet a person and introduce themselves: Good morning . . . My name is *Leroy Jones,* and this is Bill Smith. We need to know . . . or will you please tell us . . . , or can you tell us please?
Assigns specific questions to particular children for real interview.	Ask assigned questions; talk informally with interviewee; end the interview with "Thank you."
Has a follow-up discussion through which 'she helps children to evaluate whether the interview yielded the desired results.	Share the information obtained and give their reactions to the interview.
DISCUSSION	
Recognizes that discussion is directed group conversation for the purpose of reaching a clearer understanding of a topic or problem and perhaps, arriving at a decision or situation.	Exchange ideas to explore a problem or topic; listen to ideas expressed; think about them and learn to evaluate those which contribute to the discussion and those which are irrelevant.
Suggests or guides selection of topic or problems appropriate to pupils' age, experience, and background: Topics: Evaluation of daily activities; fire prevention; care of books, private and public property; health and safety precautions; reactions to stories, poems, music, compositions, news events, TV programs; science, consumer and sex education; social studies; summary of day's activities. Problems: What can we do to keep our classroom (school, street, house, neighborhood) clean? What kind of program should our class put on for assembly? What can we display on the bulletin boards? How can we plan for . . . .? How does petty pilfering hurt us as consumers? What are good manners in school, home, store?	Suggest other topics and problems of natural concern to them: Name calling (racial slurs); use of TV at home; tattling; stealing; or problem questions, such as: What should I do with articles I have found? Why do some children have to wear glasses? Where can we play after school? How should you handle the older kids who gang up on you? What do you do with the younger brother or sister who tags along? Should you ever talk to strangers? What should we do if our friend wants to mark up an elevator (house)?
States topic or problem simply and clearly. Writes it on board and lists children's suggestions for solution.	Are aware of topic or problem being discussed; have enough familiarity with situation to help them carry on a discussion. Make concrete suggestions for chart.
Develops a chart: When You Are Alone 1. Lock the door. 2. Keep *matches* away from your brother or sister. 3. Have the telephone number of a friend or relative, the Police and Fire Department near you. If you are frightened, call the friend or relative. *If no* one else can be reached, then call the Police Station. Give name, address, and telephone number.	

THE TEACHER	THE CHILDREN
Allocates time in proportion to importance of topic and skills being learned. (Planning action and arriving at conclusions may take but a few minutes in one case and may extend over several periods in another.)	Understand that sharing ideas is a way of learning that helps each child to understand a problem or topic better.
Leads discussion	Follow the exploration of the topic or problem.
Strives for maximum pupil participation, involving the reluctant child by direct questioning (accepts a yes or no answer in the beginning); checks the over-aggressive and the monopolizer.	Suggest original and tentative solutions in response to teacher's questions. Volunteer comments with an ever increasing number of relevant contributions; add to what another child has said; ask questions of the other children.
Accepts natural speech of children; does not interrupt for *usage* correction; does press for reasons and asks source of information if *facts* seem incorrect; does not permit inaccurate facts to go unchallenged; encourages creative thinking.	Speak freely and audibly. Try to organize their ideas before expressing them. Have sequence and order as they think through a problem; use transitional words – first, then, next. Face class or children to whom they are speaking; wait their turn.
Demonstrates how children should direct their comments or questions to *other* children rather than to her: *That relates to what Juan said. Repeat it to him.* *Look at Lora and call her by name when you want to add to what she says.*	Select ideas that are pertinent from what they hear.
Keeps discussion on topic; supplies clues to help solve problem; asks questions and makes comments to move discussion forward, using agreed-upon signal to recognize pupils who wish to contribute.	Give sustained attention during the discussion. Show some understanding of cause and effect relationships, time sequence, comparisons.
Ends discussion when further learning appears unlikely. Helps children to summarize conclusions and make suggestions for next steps. Records these, if necessary, on chart or board.	Get a feeling of accomplishment in having talked out a problem or explored a topic; begin to realize that problems can be talked out as well as *fought out.* Put into practice standards agreed upon or solutions arrived at.
Compliments children on good procedures and notes weaknesses for future teaching lessons.	Improve in discussion techniques as they talk over strengths and weaknesses with teacher.

INFORMAL REPORTING

Extends children's awareness of how to share an experience by reporting occasionally on news, weather; movie or TV program; personal experience.	Enjoy the teacher's informal reports.
Develops understanding that a reporter must give facts which are things known to be true or to have happened. (See Listening, p. 21.)	Learn that a report gives information which can be verified.
Uses an effective opening sentence, precise words, and attention-getting ones. Develops ideas with details, comparisons, examples; keeps report short and lively; introduces a strong conclusion.	Become aware of the opening sentence as an attention-getter. Begin to note that teacher doesn't tell every detail and keeps the account short.

THE TEACHER	THE CHILDREN
Encourages children to give spontaneous reports on experiences they think important. (Calls on some children to share what they have told her earlier.)	Choose suitable topics of interest to others as well as to themselves – personal trips and sports events, snapshots (displayed on bulletin board), holiday celebrations, "big" community news, a hobby or game, an incident observed en route to school. (Are learning to omit items of purely personal interest.)
Reviews cues of *Who? Where? When? What? How? Why?*	Recall guide questions used as aids to reporting in lower grades.
Lists these on chart; discusses length of report; calls attention to opening and closing sentences.	Are aware that they should: Have a plan in mind before giving a report. Speak audibly. Look at other children. Keep to the topic, telling only the most important facts. Use the chalkboard, a picture, or other realia to illustrate the report.
Compliments children on some aspect of report; occasionally asks children how they would have expressed same idea to stimulate more interest – changing word order or word choice in an opening sentence or transforming opening sentence into a question; adds her own version. Gives special help to N.E. children as they try to express themselves.	Become alert to need for interesting other children. May try to change their sentences. Are sensitive to language limitations of N.E. children; make an effort to help them understand the report.

PLANNED REPORTING

Introduces the planned report tied closely to a center of interest or curriculum area – science, social studies, literature.	Make the transition from informal reporting to planned reporting.
Teaches the whole class the techniques for making a planned report on *How did the Indians live in the American desert a long time ago?*	Learn how to gather information on a topic; organize it for a report; present it to the class.
Writes topic on board.	Are aware of the topic being studied.
Rexographs (or puts on a transparency for use on overhead projector) a paragraph from a social studies text, identifying text, author, page.	Recognize book material as a source of information for facts.
Guides first reading of material for gist of paragraph.	Skim silently and identify the general sense of the paragraph. (See Reading, p. 94.)
Poses questions related to main idea and related facts; writes questions on board.	Read questions orally, and then read material silently to find answers to questions.
Calls on many children to give an oral answer to each question; writes some responses on board under appropriate questions. Discusses relevance of each answer, eliminating irrelevant ones.	Answer orally in own words, in phrases or sentences, repeating some of the language of the text: What were the pueblos made of? Answer: *Bricks,* or *They were made of bricks,* or *The pueblos were made of bricks.*
Calls attention to word of phrase answers, e.g., bricks – which without related questions are meaningless; erases question, leaving only answer; asks: What do we have to add so that bricks tells us what it should?	Become aware of why some responses are more meaningful than others. Learn that to make functional use of answers it is necessary to repeat part of question in the answer; e.g., The pueblos were made of bricks.

THE TEACHER	THE CHILDREN
Erases answers, leaving only questions.	Reread guide questions.
Calls on volunteers to present information, using questions as a guide.	*Volunteer Reporters* Have an informal outline to follow in developing their planned report; may answer questions mentally or may write answers in own words (without concern for correct spelling); then give (not read) an oral report to class.
Finds something to commend in each report, especially accuracy of facts, choice of language.	Know when comment is deserved; do not want false praise.
Follows same procedure with class in other lessons for the topic: *How do Americans live in the desert today?*	Develop a pattern of skimming the selection, rereading, answering questions in own language, organizing information into report form.
Guides pairs of children to plan reports comparing life of the Indians in the American desert long ago with life of people in the American desert today; introduces the reporters and gives title of report, relating it to their previous learnings. After reporter has finished, finds something to praise.	Work in pairs and learn that in comparing one person, place, or thing to another, they must give a point-by-point comparison – location of each, conditions of desert living, kinds of clothing, homes, food, work, etc.
Summarizes the major learnings on the board or chart.	Learn basic facts; extend their knowledge of the topic; may be stimulated to do extra reading on the topic.
Leads simple evaluation of each group of reports:	Become aware of how to improve their reports.
Content – Was the information accurate? Were things told in order? Was it easy to understand? Why? Why not?	Discuss each question.
Presentation – Did the reporter look at the audience? Why was it easy to listen to him? Did he use a map? How did the audience help the speaker?	Know that an attentive listener helps the speaker.
Follow-up – What will we do with what we learned? What can we do to be better reporters? A better audience?	
Gives many such class lessons with selected texts over an extended period of time from several weeks to a half year or the whole year. At other times, teaches the use of TV programs, films, tapes, trips, resource persons as alternate ways of finding information for reports. (Does not assign research reading for homework.)	Get practice in gathering information, making it part of their own fund of knowledge and organizing it into a simple and brief report. Realize that factual information can be obtained from many sources other than books. Tell the source of their information.
Recognizes when some children are ready to function independently as a group in planning their reports on a topic of common interest in social studies, science, etc.	Are grouped – one small group to work independently but under teacher guidance and one large group to continue working directly with the teacher. (The large group is given a holding assignment while the teacher organizes the small group and gets it started. The large group may also be listeners and observers of the small group organization.)
Provides appropriate research materials – books, pictures, maps, magazines. Organizes physical arrangements – seating, storage space, library facilities.	Have all necessary materials with them; know how to read them. Follow established traffic rules in changing to group seats.
Reviews group procedures – changing seats, keeping material in a folder, using low-pitched voice in conversation, carrying out assignments, choosing a leader.	Are aware of and adhere to rules of behavior.

THE TEACHER	THE CHILDREN
Discusses general topic and specific assignments; sets up guide questions; helps children to choose appropriate material for assignment.	Understand that they are to find additional information on a topic about which the whole class has some basic knowledge. Know the definite aspect of the topic on which they are to report; select reading material.
Explains step-by-step sequence of work through oral instruction and charts. Selects one pupil as leader to help keep group moving ahead.	Follow the procedures previously established – use table of contents to find the chapter or page to read; read it quickly; reread to answer questions mentally or in writing in own words; keep record of book and page.
Limits number of periods; sits with group at some time during period; checks on activity at end of lesson.	Have a sense of responsibility to finish reading and prepare report; talk over progress with teacher.
Works with individual child before he reports to check facts and organization; sits with group when he reports to them preliminary to reporting to whole class.	*The Reporter* Knows report. Discusses it with teacher. Tells report to group; answers their questions; changes report if necessary.
Introduces the reporter(s) to class; relates this extra information to subject being studied by whole class.	Has a feeling of confidence when he reports to the class; faces class and speaks clearly. Knows subject so well he can tell it to class and answer questions if asked.
Listens attentively with class. Leads the discussion. Corrects any inaccuracy of facts; contributes other facts of interest. Guides evaluation; summarizes learnings.	*The Members of the Audience* Are prepared to listen to the report. Discuss the report. Ask questions; get additional information. Tell why they liked the report, e.g., contribute facts they recall from the report.
STORYTELLING	
Reads or tells a story each week. (See Literature, p. 39.)	Acquire a repertoire of stories with which they are familiar.
Develops guidelines for retelling favorite stories – follow author's plan but summarize the action.	Form groups; decide on story or part of story to tell; plan opening (use words of author or paraphrase them); select a few important incidents for plot development; relate climax; end quickly.
Encourages other forms of sharing favorites. (See Creative Dramatics.)	Have experience in dramatizing a scene or scenes from a story; draw illustrations.
Guides composition of original stories.	Enjoy composing stories and sharing them with the class or taping them.
Uses pictures, personal experiences, and literature to provide ideas and sequences for original story, stories heard or read.	Work in groups to develop cooperative stories based on observation of pictures (p. 33), personal experiences, stories heard or read.
Allows limited time for developing a story. Sits in with each group to guide planning of story; encourages them to follow author's pattern. (See p. 347.)	Determine main idea and weave stories with related details, e.g., try to tell things in order, show a cause-effect relationship, use comparisons, give examples; borrow language from favorite authors.
Guides children to use appropriate voice. (See p. 308.)	Modify quality and volume of voice to fit story; select one or two children from each group to tell story to rest of class.

THE TEACHER	THE CHILDREN
Calls groups together for whole-class sharing.	Enjoy the variety and originality of the stories, especially humorous ones.
Evaluates each story for content and presentation.	Become sensitive to the qualities of a good storyteller.

CHORAL SPEAKING (See page 258.)

CREATIVE DRAMATICS (See page 264.)

ASSEMBLY PROGRAMS (See page 266.)

Written Expression

Written expression continues to be taught to children in relation to their progress in listening, speaking, and reading. Generally, in Grade Three, the amount of factual and expressional writing, including letter writing, increases. Third-graders, however, tend to ramble as they write longer compositions and to lose some of the delightful freshness which characterizes the writing in Grade Two. Teaching, therefore, is directed toward helping children to organize their ideas logically, to employ a variety of sentence structures, and yet to retain spontaneity and individuality of style in their writing.

How does the teacher maintain interest and a sense of pleasure in writing while developing the basic techniques of writing? The teacher employs a variety of techniques in which she:

Provides a classroom atmosphere which builds self-confidence and convinces each child that he has a contribution to make, and that his ideas, experiences, values, and feelings are important enough to share with others; promotes interest in and respect for other ideas, values, experiences, and feelings.

Shares her experiences orally and, occasionally, in writing, to encourage the children to think, talk, and write of their experiences.

Gives children opportunities to express themselves in a variety of ways, other than in writing. They express themselves in rhythm, dance, and song as they respond to music. They express themselves in clay or paint and grow in appreciation of color and form in visual representations. They express themselves in creative dramatics as they interpret the ideas of others or express their own ideas.

Uses the literature program as a springboard for writing by using poems and stories to show how others have used language to tell or describe real and imaginary events. She helps the children to become aware of the structure of stories and poems (p. 39) and encourages them to pattern their stories and poems after those of a favorite author. She recognizes and shares with the rest of the class "borrowed" literary and original expressions which some children may have used. Such praise gives children security to play with words.

Provides common class experiences and uses children's out-of-school experiences as other bases for written expression, encouraging children to observe, read, listen, describe, and interpret life situations. She stimulates children's imagination and encourages them to move occasionally into a private world of fantasy and to see the unusual in the usual.

Gives every child experience with the following types of written expression:

> Factual writing. This is the organizing and writing of purely factual materials – records, signs, labels, forms, directions, notes, factual accounts of class activities.
>
> Expressional writing (including letter writing). This is the writing done by children when they express their own ideas, their reactions to and opinions of firsthand and vicarious experience in stories, poems, and friendly letters.

Acquaints children with the way other children (from last year's class or another class on grade) have developed and expressed their ideas. Suggests topics (not necessarily to be used as title) that will appeal to her particular group of children. These may include: How To – –; He Sells Balloons; If I Were – –? A Modern Cinderlad; Why Do – –? Hands! Hands! Hands!; The Take-Off; All About Me; The Circus Comes to Town; I Was There; The First Lady of New York.

Gives children frequent opportunities to write and provides for both cooperative and independent responses to a topic. Teacher assists children to *revise* and *proofread* their compositions. (These may also be done as a homework assignment.) In general, teacher asks for the rewriting of only those proofread compositions and letters which are to be shared with others. At least once a month, however, she asks each child to select one composition from his folder for rewriting. This gives each child a sense of pride in presenting an error-free and attractive paper.

Involves children in a preliminary discussion or exploration of the topic. Teacher asks questions of the who-how-which-when-what variety to stimulate recall of a past experience, stir emotions, or excite imagination.

Writes some responses on the board to serve as guides to thinking and to provide vocabulary and sentence patterns for the less verbal. Teacher may record several beginning (topic) sentences to get children off to a good start.

Teaches children to limit the topic for the composition (i.e., to select one main idea) and develop it in the most appropriate way for clear thinking. This may involve one or more of the following patterns of organizing a paragraph: telling events in sequence, showing a cause-and-effect relationship, expanding details through classification, giving examples, or comparing ideas, things, events. In introducing an organizational pattern, especially in the early months of the term she develops a cooperative composition with the whole class. Later, the teacher guides children to suggest how the topic can be developed for independent writing.

Allows time for quiet thinking before writing. Often the teacher may postpone the writing until later in the day or the next day. Seldom, if ever, is a composition assigned for writing at home.

Recognizes the child who does not compose easily. She encourages him to use the power of his eyes and ears and to classify his impressions under the senses of sight, touch, smell, hearing, tasting; involves him more frequently increative dramatics; provides opportunities in each writing period for him to compose and dictate cooperatively with other children; shows appreciation for his efforts. Accepts one or two sentences from him when he begins to write on his own.

Involves children learning English as a second language in the oral discussion and cooperative development of a composition. Even though the children cannot read each word independently, they may copy the composition. As they gain competence in English, the children add an original sentence or two to the group composition. Later, they compose and write their own compositions.

NOTE: In the samples of children's writings included in this material, some of the children's compositions have been proofread and corrected for spelling, punctuation, and capitalization. Others are first drafts. Few, if any, have been *revised.* This very important step in helping children learn to write better is described on page 299.

Sets realistic standards for evaluating compositions (p. 305) and places greater value on:

- progress rather than achievement
- ideas rather than mechanics
- quality rather than quantity
- originality rather than stereotypes

Encourages but does not force children to share their work through reading to one another, displaying compositions on bulletin boards, bringing them home to parents, or including them in a class book or school newspaper.

FACTUAL WRITING

THE TEACHER	THE CHILDREN
Names, Signs, Captions, Titles Provides many opportunities for children to write names, signs, captions, titles.	Write own name, names of parents, other relatives, classmates, story characters; names of days of week, months; own address, school address. Copy unfamiliar names, places visited, places in geography, captions for bulletin board.
Guides children to proofread headings of papers, names on class lists, signs or labels for displays, captions on bulletin boards, titles of compositions.	Understand need for and use correctly capital letters for own name, other proper names, initials, abbreviations, important words in titles. Recognize failure to use capitals, e.g., in heading on daily paper – Henry Smith P.S. 100[18] May 10, 1968 Class 3-206
Develops hall bulletin boards as another source of learning. Encourages children to participate in preparing a hall (or class) bulletin board.	Show interest and take pride in setting up a hall bulletin board on *one* topic and keeping it in good condition.

THIRD GRADE

Class 3-2 Takes a Trip in the Neighborhood

Our Changing Neighborhood

1. Snapshot

We started our walk at 9:15 A.M. on Wednesday, April 15, 1968.

2. Snapshot

On Third Avenue we stopped to watch the workmen building a new apartment house.

3. Snapshot

Next, we stopped at 32 Street and Third Avenue. Old stores and houses were boarded up. What will take their place?

4. Snapshot

Then, we walked to 28 Street and Second Avenue. People were moving into the Nathan Strauss Houses.

Snapshots

Finally, we returned to school at 11 o'clock. We used the pictures we took to show you the changes in our school neighborhood.

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[18] The arrangement of the heading is optional and determined by school policy. This format is similar to that used in the higher grades.

THE TEACHER	THE CHILDREN
Records and Forms	
Uses class situations which call for an exact and concise record of what is to be done or what has gone on during a specific activity.	Understand importance of record-keeping; learn suitable forms.
Develops charts for weekly housekeeping duties, group activities.	List jobs, date, and child's name in manuscript writing. Accept responsibility for consulting chart to find assignment and carry it out.
Records class experiences on bulletin board under such headings as Trips, Authors, News, TV.	Contribute interesting titles; learn to classify items for the bulletin board; recognize growth in experiences as new items are added.
Sets up with the pupils a form for recording the spelling words they must study; checks spelling accuracy of words recorded (p. 167).	Know the record is a way to help them become better spellers; proofread the words.
Provides a folder for compositions; guides children to keep in folder dated first drafts, proofread first drafts, and/or rewritten compositions (p. 105).	Follow directions; try to keep folder in order. May list contents: Letter to Mother A Brave Explorer Why Birds Fly South Who Was the Witch? Like to compare their first efforts with later compositions.
Develops a form for identifying storybook characters; posts it near the library corner; checks sentences for clarity, punctuation, spelling, legible handwriting; provides for weekly sharing of answers and new copy.	Write a sentence which gives a clear clue to the identity of the character; proofread sentences and have them checked by teacher before adding to list. (Other children supply answers by copying sentences into notebook, using trick of substituting character's name for "he" or "she.")

Who Are These Storybook Characters?
(Grade Three)

1. She tasted the porridge.
2. He chased the three pigs.
3. He slept under a haystack.
4. She wore a glass slipper.
5. A wolf was waiting at her grandmother's house.

Who Are These Book Characters?
(Grade Four)

1. He worked at a doughnut machine.
2. He was not believed even when he told the truth.
3. He was born and died with a hammer in his hand.
4. He lived with a family of penguins.

THE TEACHER	THE CHILDREN
Develops with the class a sample form for *occasional* and optional written report on a book.	Write title correctly and underline it; copy author's name correctly. Express a reason for choosing one character as a favorite; tell how a character showed traits of courage, honesty, boastfulness.

The Tin Soldier

Hans Christian Andersen

A character I liked was the soldier. I liked the soldier because he stood brave. He stood straight while the boat was sinking. The soldier was afraid but he acted as though he was not afraid.

THE TEACHER	THE CHILDREN
Provides experiences in filling out forms for school and/or personal use, such as test forms, forms taken from magazines, box tops, etc. used in sending for merchandise.	Have functional reason for following directions; maintain use of manuscript writing.
Has on hand a supply of forms identical to those actually used.	Read silently *all* instructions on forms.
Gives group or individual help with reading or writing.	Ask questions if unable to read instructions or need further explanation.
Sees that each child has necessary information for completing form; supplies birth date, if asked for.	Have in their notebook a copy in their own writing of name, home address complete with zip code, telephone number, birth date; make a note of any additional information they have to get from home.
Stresses the need for accuracy and legibility; checks forms if used for school purposes.	Are careful in filling out forms; proofread completed forms.
Includes types of multiple-choice questions found on standardized tests. See *A Guide for Beginning Teachers of Reading: Grades 1-4*, Curriculum Bulletin No. 5, 1967-68 Series, p. 106.	Understand how they are to indicate correct answer on a standardized test – A good name for this story is ___A Helpful President _X_ A Loving Father ___A Great Artist _____A Busy Traveler
Guides children to develop form for a **Lost and Found** record.	Plan a lost and found bulletin board for own class and/or other classes on grade. Write notices following guide lines; submit to teacher for posting.
LOST **FOUND** Who . . . . What . . . . What . . . . Where . . . . When . . . . When . . . . Where . . . . Ask . . . . . . in room . . . . . . Return to . . . . In Room . . . . (Initials and dates notice; posts; removes after one week.)	**LOST** Who – Daniel Sachs What – Library Book – *John Henry* Where – In the playground Teacher's initials Date Check bulletin boards.

Answering Questions

Provides opportunity for children to answer questions in sentence form.	Learn that to write an answer some words of the question usually need to be repeated in the sentence answer.
Writes a series of questions on chalkboard. Gets insight into children's attitudes and clues for future teaching in usage. Many children wrote "could of" (which they hear) for "could have."	Respond to questions on the story of *Crow Boy*, p. 44; reveal individuality of thinking.

Question: Have you ever felt like Chibi?

Answer: I felt like Chibi when I was in kindergarten because I couldn't speak English. (Keiko)

Yes I have felt shy like Chibi. I have felt like Chibi when I meet someone new. (Marc)

I don't think I have ever felt like Chibi. (Ricky)

Question: How could Chibi have made friends?

Answer: Chibi could of said, "Can I play with you?" (Megumi)
Chibi could of done something nice for the children. (Roberto)

Question: Have you ever acted like Chibi's classmates?

Answer: No, I never did. I don't act fresh cause I have a good nature. (Jocelyn)

Yes, I have acted like them. I did at camp. I did when a dumb kid arrived. I changed because I felt that you shouldn't because it's not polite. (Jay)

Note-Taking

Lays the groundwork for note-taking by introducing a simplified form during a reading activity. (See p. 90.)	Learn that taking notes on something read helps them to recall important points easily and accurately.
Develops with the children a method for taking notes.	Skim a page and develop the habit of recording the book title, author's name, and pages on which needed information is given.
Demonstrates (asks and answers question) how to record a pertinent fact by repeating part of the guide question in the answer:	Use teacher-prepared guide questions to select facts to be noted; know that in writing the answer must be in sentence form. (Repeat some of the words from question.)
Question: What are the four main directions on a map?	Question: In which countries do children begin to work at an early age?
Answer: The four main directions on a map are north, south, east, west.	Answer: Children begin to work at an early age in______.
Discourages verbatim copying.	Try to put answer in our words although they may use some language from text.
Guides children to use notes when they write or give a report.	Read the notes several times to become familiar with them; tell or write report with occasional references to notes. (See p. 101.)
Shows children how to use classification as another form of note-taking.	Read a selection; determine main topic; classify subtopics under a general topic.

Occupations of People of the Netherlands

Agriculture	Industry	Mining
Food Crops	Building Construction	Coal
Dairy Farming	Shipbuilding	Salt
Cattle Raising	Chinaware	Oil
Flower Growing	Electronics	
	Food Processing	
	Diamond Cutting	

Guides children to use information for preparing a report.	Learn to use data in developing an oral or written report.

FACTUAL AND EXPRESSIONAL WRITING

At this age level, factual and expressional writing are often closely interwoven to satisfy the desires of the child writer and the needs of his audience. Expressional writing is important because it is through this kind of writing that the child learns to present sincerely not only what he sees, hears, and does, but also how he really thinks, feels, and imagines – without restricting himself to what he thinks will please the teacher.

Not every child will become equally adept in expressional writing, but all the children need guidance in using their eyes to see the things not ordinarily noticed, to discover the relationships between these things, to think about them, and finally to express their observations in language which will make their readers see what they saw, felt, etc. A story or poem, a TV program, an alley cat, a clothesline, a rocket launching, a picture, indeed any commonplace idea or daydream, properly handled, may become "Open Sesame" for the seemingly reluctant child, the shy child, or the tense child. When talented children are discovered, teachers should try by suggesting ever more challenging topics to meet their needs.

Organizing Ideas into a Paragraph

The teacher spends considerable time teaching children how to write an acceptable paragraph, using a variety of organizational patterns. Children learn to:

limit the topic
write a topic sentence and expand it with relevant details
present items in chronological order
classify items
indicate cause-and-effect relationships
compare and contrast details for greater clarification

Paragraphs may be factual or expressional in nature. The same techniques for organizing ideas are used in both types of writing, and the distinction between them is sometimes hard to see. Organizational patterns, too, often overlap as, for example, when a child's composition shows use of chronological order, classification, and cause-and-effect.

Children are not expected to know or to use consciously the various patterns for organizing their ideas, but, with the teacher's guidance, they can decide on the best way to put their thoughts in order before writing them down. To give practice in the various organizational patterns, the teacher selects topics which will most naturally be developed according to a given pattern. In the discussion preceding the writing, she leads the children by skillful questioning to discover how best to develop the topic. In introducing or reviewing a pattern, the teacher uses the technique of the cooperatively-composed story. When the children write independently, they try to follow the suggestions put forth during the discussion period. At the same time, attention to the organizational pattern should not interfere with the free flow of a child's natural and original expression of ideas.

LIMITING THE TOPIC

Often what may seem commonplace to an adult is a new and fresh experience for a child. It is difficult for a child to choose and narrow down the topics from the wealth of novelty which life affords him. Therefore, children need help in recognizing that they must select a segment of the larger experience and write about that. Often, the many impressions of a single experience can be separately expressed (but held within the framework of the larger whole) and then combined to tell the whole story. This procedure helps children to avoid being overwhelmed by and frustrated by an inability to express a total experience.

Through discussion, reporting, and reading activities, children have developed an understanding that there should be *one* main idea in a paragraph and that relevant details or examples are needed to develop it. In their writing, however, they frequently include irrelevant details or introduce a new idea. In the revision period (p. 299) the teacher guides children to eliminate these unrelated items and thus to give unity to their paragraphs.

Factual Writing

A third-grade class visited LaGuardia Airport and gathered a wealth of exciting observations. First, there were the bus ride to the airport and the views of Flushing Bay with its many boats and men fishing. Next, the children visited the hangars, an airport restaurant, and a control tower. They watched planes come in and take off. They saw passengers embark and disembark.

During the days following the trip, the children relived the trip in their conversation and discussion periods. Finally, the teacher suggested that they make a permanent record of the experience by writing an account for their school paper. To clarify their ideas and simplify the writing problems, the teacher asked each child to tell the one thing about the trip that meant the most to him. The listing on the chalkboard showed the children to be most interested in the hangar, the control tower, the sky-walk, the planes, the workers.

The teacher asked questions designed to limit the range of ideas to be included:

What did you see? What size? What shape?
What did it look like to you? How did it make you feel?

There was a lively discussion as children recalled details. New vocabulary, definitions, and concepts were developed around one point at a time. No writing was done until the next day. Here are excerpts from the writing of some children:

When I stood near that big airplane, I felt as if I were a midget.
I saw a great plane coming in like a big, white bird.
High up above the ground, almost touching the sky it seems, is the sky-walk.

Expressional Writing

A continuing and enjoyable program in literature provides an excellent background for creative expression. The teacher capitalizes on children's involvement in a story or poem to stimulate them to write in a similar vein. As the children develop some understanding of how an author builds a story (p. 347), they begin to pattern their stories after a favorite story and even to use some of the author's language.

After reading *And To Think I Saw It on Mulberry Street* (p. 48), one teacher suggested to the children that they try to write a similar story for the *Class 3-2 Anthology*. The children talked about the structure of the story and how they would develop their stories. The teacher wrote the plan on the board:

Start from home.
Walk down the street. (Name the street).
See an everyday thing.
Change it into something unusual.
Make another change of *one* think into something fantastic.
Make one more change.
Return to home and everyday life.

Some children followed the plan quite closely; others added their individual touches. All were able to limit the topic, and all enjoyed hearing the stories written by their classmates.

To Think That I Saw It In P.S. 117

The class couldn't work the teacher saed "look outside tell me what you see". I saw a teacher walking I thought she wouln't think a teacher was making *that* noise. So I though maybe a band behind him. No, a circus is better! With a class behind them. With lions and tigers and bears. and a man with a dril! The principle behind with the top man from the bord of eddycasion. Clowns spiling water. Oh! what a sight! So I went in felling great. She looked at me in the eye and said what did you see? I felt bad the noise wasn't music. What would a circus be doing in school? I got up courage and said "It was just a teacher I felt like a dunce and I thought I'd fell wors telling her *that* wild story. She belived me. Just then the noise got louder and the teacher walked by the door.

Laurie

And To Think That I Saw It On Danials Street

When I am walking to school my friend always say's tell me what you see on the way to school so when I was walking down Danial St. I just see cars going. I said "It would be better if instead of cars to have elephants," but a elephant isn't much to tell about but to have it pulling a house with it.

But a elephant and a house isn't much so I'll put a carridge at the end of the house. Than on top of the house will be a mouse.

Here's a story that cannt be beat. At the end will come a band.

But when I come from school I tell my friend I saw a car going down the street. The End

John

What I Saw On Mulberry Street

When ever I take a walk on Mulberry street my mother always asks me what I see when I come home. But when I tell her she says "Nonsense". Today I will take a walk. Oh boy – Look what I see! A horse pulling a junk car. A man is on it too! But that would not be enough to tell. I think I'll say I saw a circus horse pulling a cart and the man on it was the master of the circus or I would say that I saw a safari elephant with an elephant with a soldier riding on it. Oh that would be great! Now I'll go back home and tell mom what I saw.

"Darling, what did you see today?" said mom. I saw the funniesthinng. I saw a soldier riding a safari elephant. "Nonsense" says mother.

Jay

Children who have read and discussed fables (p. 44) can be guided to write their own versions. The teacher develops with them the ingredients for a fable: a lesson to be taught, two dissimilar talking animals, a "Once upon a time" beginning, an incident told in a few sentences to develop the lesson, ending with a statement of the lesson. Together, the teacher and class agree on one or two proverbs to be used. The compositions that follow illustrate how well Ronni interpreted the concept of a fable, whereas Brad took author's liberty to make one character a human being.

The King of Jungle

Once there was a lion and bear. They both wanted to be King of the jungle. And they were always fighting about it. One day a cat came and asked, why are you fighting? We are fighting because we want to be king of the jungle. The cat said, I will pick who will be the king. Then the cat picked. He picked the lion. The cat picked the lion because he was part of the cat family. Blood is thicker than water.

Ronni

The Fox Bank Robbery

Once upon time was a fox who lived in the city. The fox was poor. He didn't have a piece of bread. He wanted to rob a bank. He thought and thought for a moment. Then he ran outside. He ran into the car. It got dark at 6 o'clock. He saw a bank. He stopped the car and ran into the bank. He saw the money. He ran out with the money. Then the policeman saw him. Bank" Bank." the fox was killed.

Never take anything that does not belong to you.

Brad

In another class, the familiar *Boy Who Cried Wolf* set the pattern for the creation of a similar fable with a boaster as the main character.

Crook!

Once upon a time there was a boy who used the word crook too often. Everyone came to him thinking there was a crook, but there was no crook. So everyone was made at him. One day he called crook! crook! Only two people came, they were very very angry with him. The next day someone broke into his house. he called crook this time no one came.

Pamela

The Boy Who Played Sick

One day it was time for school. a little Boy didno like school so alas played sick. When he had to go to the dentist He played sick to. One day His mothe thought about this then the next day He said it agann but His mother brought Him to the Doctor and she found out ther was nothing wrong with Him. then nobody Belived Him agin of all the Boy said.

Henry

Since *limiting the topic* is such an important first step in writing, the teacher gives individual help to those children who find it difficult to get started. An intimate, pleasant chat with the teacher may be a source of delight and security for a child such as Robert. It may give clues to the reasons for his seeming shyness or apathy. Robert did not write nearly so often, so quickly, so fluently as some of his classmates. As he talked with his teacher about his kitten who had one eye, she encouraged him to write about it and to reveal the pity and tenderness which he had expressed. With deep satisfaction he put down his thoughts:

The Cat With One Eye

It was my birthday and I got a present. I opened it and out came a fluffy head. It was a kitten. I noticed that it had only one eye. So named her One Eye. I was very sad that she had only one eye. She was a beautiful cat. We still have her. Although she has only one eye, we love her very much.

Robert

DEVELOPING A TOPIC SENTENCE (OR TOPIC)

From their reading activities, children are familiar with the topic sentence as the sentence in a paragraph which gives the main idea. Presenting a topic sentence or a topic to a class often brings interesting results. The children talk about details and examples which will expand the sentence into a composition. The teacher guides them to develop only those thoughts which relate directly to the topic.

Factual Writing

The children have been discussing interests or hobbies, many of which involve "making things." When it seems appropriate to put their ideas into writing, they work first on interesting opening sentences (topic sentences), e.g.,

I'm training my fingers to use a tiny screwdriver.
I can build a good railroad car.
If you have a broken doll, I can fix it.
Doll's clothes are easy to make.

At other times children write reports or factual summaries of their experiences. After a trip to Staten Island, children offered as opening sentences: "Yesterday, we saw the famous lady in New York harbor." "I had my first boat ride yesterday." "New York Bay is a busy place."

Expressional Writing

Children's imagination can be stimulated by provocative opening sentences, even unfinished sentences, such as "If I had. . ." "If I were. . ." "I wonder what it would be like to. . ." "Some day I'm going to. . ." "Hello (Hi)! I am (My name is. . .)."

In the fall, a teacher drew the children's attention to the leaves falling outside the classroom window. She mused aloud about what happens to falling leaves, and the children joined in her imaginative wondering. She helped the children develop a cooperative composition, guiding them *to keep their ideas relevant* to the topic. The title was not chosen until the composition had been completed.

Adventures of a Leaf

I am a maple leaf. I fell off a maple tree and feel very sad. I am very lonely without my friends.

Help! The wind is blowing me right into the Hudson River. I do hope somebody picks me up before I drown.

Molly

The arrival of something new in the classroom is often a source of stimulating curiosity. Edward brought his turtle, Topp, to school. Then, many children wrote about turtles. Each account was different. Edward wrote:

My Travels

Hi! Ho! My name is topp and I am on my travels. Here I go round the world, bag and baggage, with my house on top. Hippety hop! Hippety hop!

Barry

Other open-ended sentences were expanded by children into highly original paragraphs.

If I Had One Wish

If I had one wish I would wish for a farm house. I would invite my friends to see my farm, two horses, one pig, two chickens and one hen.

Manny

If I Had One Wish

If I had one wish I would wish for a car made out of gold with a burglar alarm. It will go off as soon as anyone touches it. Only my dad and I will know how to turn it off. I would make sure no one is looking when I turn the alarm off.

I would give it to my dad. He would be delighted. He would take us for a ride when he comes from work. We would be a happy family.

Mike

Dianna and Kirk reacted to the topic, "If I were." Their writing has a rhythmic quality reflecting the many stories and poems they have heard.

I'am a little fish.

My name is Penny.
When I'am bad my mama spank me
When I see a whale I swim to my mama.
I'v I do not swim away the whale will
get me. So I swim away.

IF I was a Fish

If I were a fish I will seim.
I wood like to be fed.
If I were a fish I wood like to be a Whale
If I were a fish my name will be KirkH.

Another third-grade wrote on the topic, *Hands*. The children were requested to choose anyone's hands and to tell what these hands meant to them. They were to make clear *whose* hands they were speaking of and to tell *why* they had selected those special hands. What did these hands *mean* to them? The compositions revealed as many different concepts as there were children in the class. The following sample compositions were proofread and revised.

> Henrietta: Bb-o-o-o-o-d-d-d-dring. There goes that helpful old clock again. I love the big hand. It goes so fast, but that little hand is . . . always as slow as mush.

> Allen: The hands that mean the most to me are my own hands. If I didn't have my hands, I could not play the games I play. I couldn't write at all. I couldn't pick up anything. I couldn't hold anything in my hands because I wouldn't have any hands.

A group of youngsters for whom English is a second language responded to the same topic. Their thoughts are deep, and their language, despite its errors, conveys their meaning. (The teacher made no mention of any grammatical error. In other lessons, oral and written, she helped them to use the verb correctly.)

Quetcy: My mother hands – they work
Jorge: I like the hands of Miss Kay. They beautiful.
Milagros: I like the hands of God He make me
Juan: I no like the Hands of Rene because he hit me.

Children, through their experiences in listening to and reading stories and poems and looking at pictures, realize that it is the details that help them to understand and interpret the main idea. The teacher, therefore, gives children practice in translating the details of sensory experiences into words.

Seeing: Since many impressions are gained through observation, children need encouragement to see things in detail and to put these observations into words.

A group of children in a third-grade class jotted down individually their observations from the classroom window, while the remainder of the class was engaged in quiet work:

> **Looking Out of the Window**
>
> It is a foggy, snow-milting day. (Jean)
>
> Not many people are out today. Some boys are burning a poor thrown-out Chrismas tree in the lot. A bright red-orange fire glows. I can almost hear it, "Crackle. . . crackle. . .sss." (Paul)

Hearing: Sounds have special meaning and emotional connotations for children. Some are irritating: the jolting rat-a-tat of a Con Edison drill, the grinding and banging of the sanitation truck, the piercing whine of a jet. Some are pleasurable: the inviting bells of the ice cream truck, the carnival music of the merry-go-round, the resounding smack of a connecting bat and ball.

> Betty, a third-grader, wrote:
>
> Can you guess the funny sound I like? It goes like this. Crunch-Crunch. What is it? It is Italian bread when you bite into it.

Smelling and tasting: It seems to be more difficult for children to describe smell and taste. Perhaps this is true because it has been considered ill-bred in our culture to elaborate reactions to food and smells, and therefore associative words are kept at a minimum. The inhibitions of children are typified by the following.

> Robert wrote:
> I don't like the smell of an old lot with old cans. It fills the air with a no good smell.

Apparently Robert, afraid to offend the teacher, uses the words, "no good" instead of the well-known, Anglo-Saxon "stinks." The alert teacher can help children enrich their vocabulary with socially acceptable sensory words describing the unpleasant as well as the pleasant.

In another third grade, the initial efforts of the children to describe their reactions to smell were typically circumscribed. Descriptions of how hot popcorn smelled ranged from the general words *good* and *nice* to *buttery, like corn,* and *toasty.* To help pupils improve, the teacher asked such questions as:

What did it smell like?
What is the best smell in the world?
Make me smell it.
What is a delicious smell?

After a lesson, first efforts improved:

> When somebody says "smell",
> I always think of toothpaste.
> It smells like peppermint.
> It makes me think of peppermint candy, too.
> Sarah

> The smell I like best is when I pass a Pizza store. Do you know I can smell it all the way down the block?
> Jacqueline

George and Michelle tried to describe smells they didn't like.

> I hate the smell of burning rubber. I smelled it when the gas station had a fire and all the tires burned. It hurt my nose. It made my eyes burn. I thought I would choke.
> George

> I don't like the smell of new oilcloth. It smells like somebody got sick to his stumack.
> Michelle

Describing taste made new demands on the children's imagination and expression. The teacher asked the same type questions, with adaptations, that she had used to improve descriptions of smell. The pupils wrote these compositions.

> I like the taste of peanut butter. It tastes like peanuts. It sticks to the top of my mouth so I can taste it for a long time.
>
> I don't like the taste of aspirin. Not the child kind. It melts in your mouth and tastes bitter forever.

> I like the taste of watermelon. It's juicy and crunchy. The pits are fun too.
>
> I do not like lemon fiz. It frez my teth and mak me drink mush water.

Touching: Tactile perception, too, can be used to enrich children's writing. The teacher provides, when necessary, materials of varied textures for pupils to handle and describe, e.g., pieces of tile, sandpaper, wax paper, tinfoil; swatches of velvet, seersucker, crepe, satin; samples of rug weaves and piles. The pupils are encouraged to explore the texture and feel of assorted objects at home and then to report on these in class. Some contributions received follow:

I like the feel my dog's hair. It is curly and crinkly and wiry like stele wool mother uses on pots.

I don't like to touch raw meat because it's cold and make me feel creepy. But my mother does it.

I like the feel of my dog's hair because it's silky like my daddy's new tie.

I don't like the feel of wool pants. They stick like cactus and itch my legs

I like to feel clay. It's wet and squidgy. And I can make any shape I want to.

There are possibilities for enrichment and expansion of descriptive vocabulary as the teacher calls attention to observations pertaining to touch and each of the other senses. As the child uses these newly-acquired words, he gains in his total writing ability.

USING CHRONOLOGICAL ORDER

Telling events in chronological order was one of the first skills that children learned as they arranged pictures sequentially or retold cumulative stories. Now when they want to write a brief report, tell how to make or do something, or tell a story (narrative), the teacher guides them to limit the time span, begin with the first event or action, and end with the last. The children use such transitional time words as *first, next, last, when, then, before, after.*

Factual Writing

In one class, the teacher followed up a trip to the American Museum of Natural History by a class discussion of the highlights of the trip. As children suggested items which were important enough to record, the teacher wrote them at random on the chalkboard. Children then decided the order (chronological) in which they should be written. The teacher suggested transitional (time) words, italicized below.

Debbie wrote a factual summary:

Our Trip

Yesterday we went on a trip. It was to the Museum of Natural History. *First* we saw a big canoe sixty feet long. There were many Indians inside it. *Then* we went downstairs to eat in the lunchroom. When we went upstairs, we saw prehistoric dinosaurs' bones. *After that* we went to see the whale collection. To find more about it, we'll have to go there *tomorrow.*

Debbie

Two other children, Henry and Debra, limited their reports to one aspect of the trip. Henry's composition reveals that he needs help with the use of the apostrophe.

Our Visit

Yesterday my class and I went on a trip. We went to the Museum of Natural History.
We saw bone's of the animal's that dieded. Some animal's are pre-historic. They are dinosaures.

Henry

My Trip

Yesterday my class and I went on a trip. We went to the Museum of Natural History. The thing I liked best was the big whale. But there was one funny thing. The whale had little tiny eyes and whale was so big.

Debra

Expressional Writing

Pets, friends, everyday activities, flights into the imaginary world, stories read to children as well as true stories of home life provide material for writing which demands sequence. Such questions as *who, what, when* guide the children to keep things in order. Teachers have found that children respond well to the following activities:

Completing an unfinished story:

> Juan and Alec were sitting on the front steps with nothing to do. Suddenly, they heard the wail of a siren. A fire engine raced down the street and rounded the corner.

Compare a number of children's endings, evaluating each: Could the story have really ended this way? Is it a satisfactory ending?

Reacting to a display on the bulletin board, a comic strip without words.

Give children time to observe comic strip. Have them write a story, describing the sequence of events.

Discussing the meaning of "lost" (other concepts) at an opportune time.

Talk about lost articles, lost animals, lost children. Recall *The Little Boy Who Wouldn't Say His Name* by Elizabeth Vreeken, Follett Publishing Company. Have children write about a lost animal, child, or article, keeping events in sequence. (Some bright child may introduce the flashback technique – beginning with the present and going back in time.)

Developing a composition from a sentence written in the middle of the board:

Henry jumped on his bicycle and quickly pedaled away.

Suddenly, there was the moon. (Or an object moved across the sky.)

The mouse said to the cat, "Won't you try some of my cheese?"

Ask children to suggest *what happened before* the given sentence; write answers at random; lead children to select three of four to develop a sequence leading to given sentence; write these above the given sentence, elicit time words to tie sentences together. Children copy the composition and complete it with one or two original sentences, telling what happened *after*. Compare different endings.

Listening to many stories read aloud and discussing them so that children become familiar with patterns of plot and language. Stories of dragons stimulated two classes of third-graders in widely-separated sections of the city (Bronx and Brooklyn) to write on that subject. Their stories show a remarkable similarity of development. Note the *time* words in each and imaginative treatment of the subject.

Groom the Dragon

One morning I met a dragon by the sea. He was ten yards long, a foot wide and at the end of his tail he had a button. He was green, pink, orange, and blue. The name of my dragon was Goon. *When* I rod Goon, was it bumpy! Once he came to school with me. All the children were laughing. *Then* the dragon licked them. The teacher was laughing, too. The Goon licked her, too. She liked the dragon.

Elizabeth

Snoopy and I

Once I had a dragon. I named him Snoopy. He is black and white. *One day* I missed the bus to school. So I got on Snoopy and rode him to school. It was funny going to school on a dragon. *When* I got to the room, the teacher wasn't in the room. I showed the children Snoopy they couldn't beleave their eyes. *Just then* the teacher walked in. *Klunk!!* The teacher fainted. Poor Mrs. Green. . . I *keep forgetting* she has a thing about dragons. *That night* I took Snoopy back to the ocean. All the children cried *when* they heard the bad news.

Eric

USING CAUSE AND EFFECT

The children get practice in organizing ideas based on a cause-and-effect relationship when they answer the question "why" as they complete an unfinished story, discuss a playground incident, or explain a science experiment. Exploration of "how" and "why" questions frequently leads children into imaginative writing to explain how one cause produced one or more effects.

Factual Writing

The teacher uses children's reading experiences to identify cause-and-effect relationships and guides them in writing factual material which involves such relationships.

THE TEACHER	THE CHILDREN
Poses a question to elicit the result: What was the most important thing that happened as a result of Columbus' first voyage? Writes several answers low on board. Continues questioning to elicit causes which led to result; writes these above answers.	Respond with many answers. Are able to select the correct result. Identify the causes which led to the result; repeat connecting words used by author, e.g., because, as a result of, etc. Get a clearer understanding of the cause-and-effect relationship.
Scrambles selected paragraph(s) from children's reading material; duplicates them or shows on overhead projector.	Rearrange the sentences to show the cause-and-effect arrangement.
Encourages children to write brief accounts of national holidays; corrects misinformation. Gains insight into children's understanding of and reactions to the holiday.	Grow in understanding of the cause and true meaning of a national holiday. Clarify their thinking about the holiday as they recall and write events explaining the meaning of a holiday.

Veterans' Day

Veterans' Day is on November 11. We have Veterans' Day to honor the brave men and women who fought and died for our country. At 11:00 A.M. on this day, people were ever they are bow their heads in one minute of silent prayer. I feel that this day is an unhappy day for people who lost their loved ones.

The First Thanksgiving

Many years ago the Pilgrims had no religious freedom. So one day the Pilgrims sailed on the Mayflower from England so that they could worship their God. It was a long cold winter and fifty of the people died. When spring came, an Indian named Squanto he could speak English a little bet. He showed them how to plant corn. So one day the Pilgrims had a feast some Indians came too. The Indians became good friends. They showed them many things. This was the first Thanksgiving.

Thanksgiving

In 1621 the Pilgrims held the first Thanksgiving feast in Massachusetts. The feast was held to thank God that they lived through the first dreadful winter. The Pilgrims celebrated this day with turkey, pumpkin pie, venison and sweet potatoes. They also celebrated by inviting the friendly Indians. I am going to celebrate by having a family feast. I am also going to see the parade. This is a day of thanks. I am grateful that I am American.

Expressional Writing

During a discussion of foods and their origins, the teacher told the story of the invention of the *sandwich.* Some children recalled the origin of other food favorites, e.g., the ice cream soda as described in one of their readers. All thought it would be fun to write similar stories. Samples of compositions which the children wrote show not only the cause-and-effect relationship but also the influence of the "Once upon a time" beginning and the use of time words to keep events in order.

A New Fish Dish

Once upon a time a man was fishing. He caught a fish he had never seen before. It was sort of an orange color. He went home and then started to make bread to have it on. He made the bread round. Some of the dough sunk through the middle and made a hole. When the bread was finished the man saw the hold, but didn't think it mattered. He cut through the bread and put the strange fish on. He said I will call it bagels and lox.

A New Food

Once upon a time in a far off village there lived a man who invented all the foods for the village. One day that man mixed some ingredients together and got an extraordinary liquid. He tasted it and thought it tasted delicious and that other people would like it. He named it sop. As time went by the name changed to soup and stayed that way.

Children had been watching a TV series, *The Wonder of Words.* They especially enjoyed the program called "Modern Fantasy" which told "how" and "why" things came to be as they are. Encouraged by the teacher, they wrote and illustrated their own myths. Later in the term, the teacher brought in some clothing advertisements which were creatively written and illustrated factual accounts of the "why" of things. The children delighted in comparing their versions with these. The advertisements and the children's "how" and "why" stories were corrected and posted on a hall bulletin board to be read by many.

Why Does a Dog Bark?

A long, long time ago there was only one dog. This dog never said a word. One day there was a fair. There was a magician at the fair. The magician could do many things. One of the things he could do was trick people into doing what he wanted them to do. One day the owners of the dog went to the fair. They said they would give the magician 12 gold peices if he would make the dog talk. After one hour of concintration he finally got the dog to bark. After that the dog got married and since then dogs always bark.

Richard

Why a Turtle Has a Shell

Once a long time ago their lived a family of turtles. At this time there was a little girl who was 4 a little boy was 9 and of cause a mother and father. The daddy was a bliulder and he always always wore a crase-helmet. He worked from 10 in the morning to 6 at night. The family was an everyday turtle family happy and jay. One day daddy went to work with a helmt and a tie. Today as a speaicIday so he had to work 730 to 730. The was so long and hot by the time he was ready gos home his head was settie the helmt did not come off.

So from that day on all turtles have shells.

Abby

What Caused the Rainbow?

The rain was falling and an elf was stuck in it. He was going home to paint his house with all colors. He had to get out of the rain, so he started to paint on the sky a long streak of red, blue, green, and yellow to his house. Then all the rain stopped. He called it a rain-stopper. Years went by and people started to call it a Rainbow.

Claude

Why Dinosaurs were Large

Long ago there was a lizard that liked to drink from swamps. One day he came to a magic swamp and he started to drink from it. A few minutes later he felt funny. Then he started to grow and grow.

And that's why the Dinasaurs were very large.

Christine

Horse stories are always popular with children. After hearing and discussing *The Horse Who Lived Upstairs* the teacher suggested that the children write a horse story, explaining why a horse might feel sad, happy, lonely. Low on the board she wrote the final sentence of a paragraph: *Forever after, Trigger was a very happy and contented horse.* Next, she elicited events which led up to and explained the final sentence. After deciding the order in which to list the agreed-upon sentences, she wrote these above the concluding sentence. Children read the completed paragraph and supplied the time words needed to link one sentence to another.

Another day, the children wrote about persons or things that were happy or sad. The last line was supplied: I'm so happy! George and Robert kept the theme but changed the last line.

Enu, Come Back!”

I once had a dog named Enu. My brother and I trained him ourselves. I used to play with him all day. When I went to bed, Enu used to sleep next to me. One night when I went to sleep, my mother forgot to close the window in my room. That night, Enu jumped out of the window, and in the morning when I woke up, Enu was gone. From that day on, in my sleep, I dream about Enu and myself and the fun we had together, and I say in my sleep, “Enu come back.” I'm so sad!

Robert

The Horse With No Tail

Once upon a time, there was a horse with no tail.
Every other horse laughed at him.
He was very sad. One day, there was a race.
Every rider had a horse except one man named Joe.
He looked at all of the horses but he din't like any of them. Then he found the horse with no tail.

How would you like to win a race? I would like to very much. And he did go. He won. All the other horses were very sad.

George

The Happy House

One day a man was walking down the street. He saw a house smiling. He said, What are you smiling for? I never saw a house smile before. Because somebody bought me yesterday. I'm so happy!

Karen

USING CLASSIFICATION

Classifying helps children to group ideas, objects, animals, and people into general classes or categories and then to divide the main class into more specific groups or subclasses. The specifics in the subclass are often the source of the details and examples which children need to expand a topic sentence.

Factual Writing

The teacher developed a cooperatively-composed paragraph or report on items listed in the *classification, Occupations of the Netherlands* (p. 110). Children selected one of the general headings and composed an opening (topic) sentence; in response to teacher's questions, they expanded each subtopic into a sentence related to the opening sentence and wrote a closing sentence that tied all together. Teacher and children reviewed paragraph format (indent first sentence; use capitals in title and at beginning of each sentence).

Farmers in the Netherlands

Many people in the Netherlands work in agriculture. Some raise food crops like potatoes and sugar beets. Some milk cows and make butter and cheese. Some raise hogs for ham and bacon. Some grow flowers like tulips. All of these people are farmers.

Class 3-204

Daniel and David used classification to get details for their articles for the class newspaper.

Science

We learned about many weather instruments this year. We made weather indicators. They tell weather water vapor is in the air. When it is blue, there is very little water vapor in the air. When it is pink, there is a lot of water vapor in the air. We also learned about the anemometer. It tells us how fast the wind is blowing. We learned about the wind vane. It tells which direction the wind is blowing. The rain gauge tells how much rain fell.

David

The Afternoon Center

Some times I go to the afternoon center in our school There are many games for the children to play. The center has bumper pool, big pool, table tennis, basketball, and table games. Children may go the stamp club or the model club. The small children may go to arts and crafts. There is dancing for the big girls. Come some afternoon and have fun.

Daniel

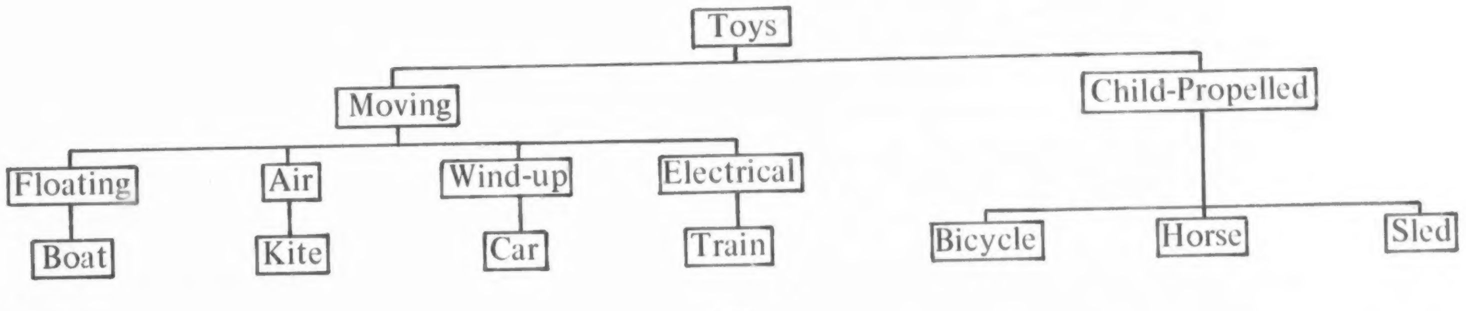
Class 3-1 classified or listed different ways of having fun in their neighborhood. Nancy wrote a composition, using items from the listing for Halloween.

Halloween Fun

On halloween in some neighborhoods children get permission from storekeepers to paint pictures on the store windows. Sometimes children carve pumpkins and put candles in so they will light up. They can also have fun by going trick or treat. Some children go around in costumes like skeletons, witches and fool people.

Nancy

In another class, just before Christmas, a teacher and some of the children brought in mail-order catalogues of toys. The children cut out pictures of toys and mounted them on a large chart under appropriate headings.



The children selected a category, used the category (e.g., trains) as the title and developed a composition in which each of four or five sentences told about a different kind of toy train.

Expressional Writing

Following some unpleasantness in the classroom, a teacher talked over with the children the qualities that make for friendship. "He's my friend" is an important status symbol to third-graders. The children classified their ideas on "How to Keep a Friend" and "How to Make a Friend."

How to Make a Friend

Help people and they will repay you by being your friend.

If a person looks natural and acts naturally somebody will think that he is nice.

Hector

How to Keep a Friend

Play with him
Shear
Trade
Don't say that you can do better than him.
Be nice to him
Don't start playing with somebody and leave the one you played with first when somebody else wants you
Play a game with him.
THE ONE HE CHOSE.
Do not be a big shot.

George B.

From these lists children wrote compositions, entitled "Mi Amigo." This title intrigued the children.

Mi Amigo

My best friend's name is Gene. He helps me with my homework. And he helps me fight. He taught me to play war. He is a good man. His last name is Henry.

Jeff

Mi Amigo

I have a friend and his name is breeze or wind. Breeze is a frined of mine because he helps me when I work. He helps me when I have to sweep up the leaves, instead of me having to sweep them the breeze blows them away.

Jorge

Class 3-414 classified the people in a circus. Mark developed a composition on clowns.

Clowns

I don't think a circus is a circus without clowns. Clowns are funny to watch. A clown looks happy or sad. His clothes may have polka dots or be ragged. He might wear a long fancy hat or a tin can. He might walk clumsily or floppily. But he is still a clown.

Mark

Riddles are an amusing way to give boys and girls practice in the observation and use of details. There are several books of riddles which the teacher can use as a guide for the creation of children's own riddles. Children tend to use animals as their source of ideas for riddles, but they should be encouraged to observe and describe (without name) objects and pupils in the room. They use the "power of their eyes" to get accurate details of size, appearance, habits, activity, and some "special" clue. Riddles usually end with *Who* or *What am I?*

I Met a Man

I met a man when I was small
I knew this man as I grew tall
When he sees me he is so glad
Who do you think it is?
(My dad.)
Sandra

I Met a Man

I met a man he went to sea
And when we went fishing,
I fell overboard,
Who do you think he caught?
(Me.)
Aaron

What Are We?

We are bright and we dance by the moon,
You can't see us dance in the daytime.
But at night you can see us dance.
We go off and on your Christmas tree.
You use us sometimes to look for things.
When electricity is off we don't work.
What are we?
(Bright lights)
Thomas C.

What

She hops all around,
Of course on the ground
She jumps everyplace
And she has a nice face
She keeps her babies in a pocket
And sometimes she might do something that
is called a "hit".
They're very cute I'll tell you now
But they don't go bow-wow
Can you guess what she is?
(Kangaroo) Lori

USING COMPARISON AND CONTRAST

Comparison is a natural method by which children use details to show the similarities and differences between people, objects, and situations. Contrast, on the other hand, highlights the differences only. Most teachers guide children to use comparison rather than contrast in writing compositions.

Factual Writing

The teacher frequently helps children clarify their thinking through a point-by-point comparison of likenesses and differences of things or people that belong to the same general class, e.g., two bicycles, two boys. By her questioning, the teacher guides the children to compare the appearance, size, special features, price of the two bicycles or characteristics of the two boys. She uses such words as *each one, both, also, neither* to bring out the points of comparison.

After the opening sentence which covers the two subjects, the comparison or contrast is developed in either of two patterns:

> a series of two or three sentences about the first subject, followed by a series of sentences about the second subject
>
> or
>
> a sentence about the first subject, followed by a similar sentence about the second subject.

The teacher is alert to and uses newspaper and magazine articles of interest to the children, calling attention to the way language is handled in the account.

A teacher displayed on the bulletin board a full page advertisement for bedding and illustrations by Duvoisin of the way different animals sleep; allowed time for observation and discussion, followed by writing. The children compared how the animals sleep with how they themselves sleep.

> A bear sleeps leaning his head on a tree, with his hand folded and his feet stretched on the ground. A flamingo sleeps standing on one leg. He covers his head with his wing.
>
> But a human being like me sleeps in a bed. I sleep with my hands next to my face. Usually I sleep very straight.
>
> Ronald

> One day I went to the zoo and I saw a monkey sleeping on a tree. He sleeps on the branch and wraps his tail around another branch.
>
> I sleep in a bed with a pillow under my head. I do not sleep in trees.
>
> Davis

> When a tiger sleeps he sleeps lightly. He sleeps like that because he might be attacked.
>
> I sometimes sleep like that and sometimes I do not sleep like that. I sleep in a bed and a tiger doesn't sleep in a bed.
>
> Clelia

After reading about Cinderlad, Alfredo compared him with Cinderella.

> **Cinderlad and Cinderella**
>
> Cinderlad and Cinderella are like the same because Cinderlad had two mean brothers and Cinderella had two mean sister. Cinderlad had to stay in his home and Cinderella had to stay to. They are the same because Cinderlad married the queen and Cinderella married the king.
>
> Alfredo

Expressional Writing

In similar fashion, children use details to compare and contrast people, objects, and events in such creative activities as observing and interpreting the actions of classmates who are miming.

Groups of children engage in pantomime activities (p. 265). Later, the children who form the audience write brief descriptions of their observations of the performers. Here is how one group looked to Johnny who used the details from classification to compare the activities of the different children.

> **Eating An Ice Cream Cone**
>
> Billy, Kay and Anneta bought ice cream cones at Carvel. Billy started to lick his and it started to drip doun the side. So then he had to lick the sides. Kay sucked her cone from the bottom and licked it from the top too. Anneta put her cone in a dish and ate it with a spoon. I eat mine from the bottom.
>
> Johnny

VERSE WRITING (See pp. 288-294.)

LETTER WRITING (See pp. 294-298.)

PROOFREADING, REVISING, SHARING, AND EVALUATING (See pp. 299-304.)

LEARNING ABOUT LANGUAGE

The distinction between the knowledge of language and the use of language is not absolute, nor are these aspects of language mutually exclusive. The child learns something about the nature and structure of his language as he uses it and observes others use it. So, too, he learns to use it more satisfactorily as he grows in his understanding of what language is and how it operates. Each type of experience with language reinforces the other.

Most English-speaking children enter school with considerable control over the structure of language but with wide variation in the number and nature of the words in their vocabulary and in their sentence and usage patterns. Children for whom standard English is a new dialect and those for whom English is a second language vary in their control of standard English. Many of these children talk freely with their peers and family but hesitate to participate in school discussions because of fear of continual correction and the insecurity it generates. The teacher who listens to and accepts the children's language without criticism, who herself has a genuine interest in words and uses them precisely and creatively will stimulate her pupils to become sensitive to language and its use.

For all pupils, learning about language in school involves a directed study of vocabulary, history of English, sentence structure, standard English, speech production, handwriting, and spelling.

Vocabulary Development

Children's listening and reading vocabularies are larger than their speaking vocabulary which, in turn, is larger than their writing vocabulary. But quantity of vocabulary is not the whole story; rather it is the effectiveness with which words are used. Many children will use words glibly, but upon further examination, prove either vague or incorrect about their meaning. The teacher is careful, therefore, to check the child's understanding of words, however commonly used. Some children may be unfamiliar with words that the teacher regards as common, or they may have other concepts for the meaning of the words. Through vocabulary development activities children come to realize that the more words they know, the greater the word-choice they have, and the better chance they have of communicating clearly and effectively.

The teacher encourages word precision as children identify, describe, and narrate: elephants are also pachyderms, who walk in trunk-to-tail procession, or trumpet loudly as they tramp down a ramp; groups of animals – pride of lions, herd of deer, flock of sheep, covey of pigeons, flock of starlings; went in The boy went down the street becomes walked, ran, skipped, hopped, limped, trudged, or dashed to give a more accurate picture of the boy's action.

The most natural way to understand the multi-referential meaning of words is to meet them in a variety of contexts. Words that are familiar in one context are introduced in other contexts, e.g., The boy can bat the ball. The bat flies only at night. John had a hamburger on a roll. Let the ball roll to me. Each scout had a blanket roll. I heard the roll of drums.

The teacher and children find examples of words used in a variety of contexts in readers, trade books, picture dictionaries, and content material as well as in magazines, newspapers, subway ads, and TV commercials.

The study of synonyms, antonyms, and homonyms is enlivened through games that involve spelling or finding a substitute for familiar words. Among such games are anagrams, word lotto, crossword puzzles, Password, and opposites.

Increasing skill in the purposeful, conscious choice of words for their written expression helps third- and fourth-graders express their thoughts more accurately and vividly.

Onomatopoeia. Words that imitate the sounds for which they are symbols add variety to children's writing. In oral reading, whenever the teacher comes to onomatopoeic words, she takes time to reread them, inviting the children to roll the words on the tongue and try them on the ear. She encourages the children to share with the class words, they see and hear out of school that amuse or please them, such as supercalifragilisticexpialidocious. The noisiest word or the softest word of the week will help keep the interest high.

Children experiment in using these "sound" words to add variety to the language. Third- and fourth-graders write:

> The wind goes whoooooooo o o o o,
> It rattles the doors and whistles around the corners.
>
> I like the roar of thunder, bubbles popping, gum bursting, the hissing
> of the steam radiator.

Alliteration. Children enjoy hearing sentences in which the same first letter or sound in a group of words is repeated a number of times. Using such poems as "The Skunk" by Dorothy Baruch, which reads in part[19]

the teacher led children to compose their own examples of alliteration – sizzling seltzer, whistling wind, jolly giant, wiggly worms, pickles and pumpkins, crunchy crullers.

Similes, Metaphors. Children hear the similes (frequently clichés) that are sprinkled through the conversation of adults – quick as a flash. (Children's literature, too, abounds with similes and metaphors.) It is not difficult, therefore, to help children learn the effective use of these figures of speech without necessarily using the terms.

In one third-grade class the teacher read *The Sun Is a Golden Earring* by Natalia M. Belting. This is a folklorist's collection of the thoughts of men when they first looked in wonder at the heavens:

> "The Milky Way is a sail. . ."
> ". . .the North Star is a nail on which the heavens are hung."

The children recalled these when they wrote about a rain storm. Although he wouldn't have been able to define the term, Anthony used metaphor very naturally in his sentence: April puddles are looking glasses.

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[19] Dorothy Baruch, *I Would Like to be a Pony and Other Wishes.* (Harper, 1959). Reprinted by permission of Bertha Klausner International Literary Agency, Inc.

The History of the English Language

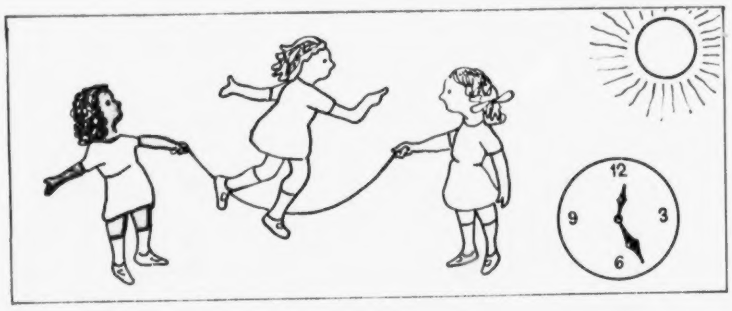
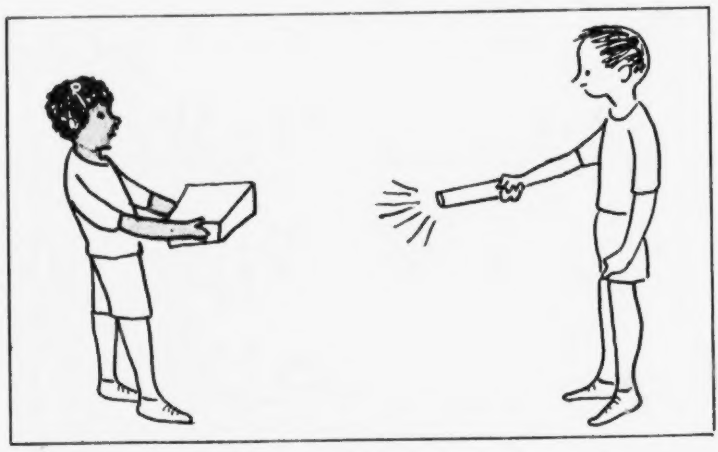
To enrich the study of language the teacher plans activities which help children develop some basic concepts about the development of the English language. Facts about the history of English will provide a background for children's understanding of the variations and innovations in pronunciation, usage, and spelling.

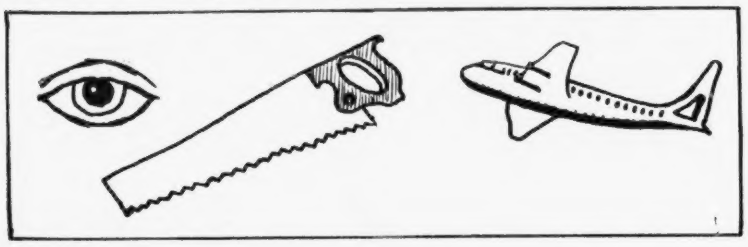
Concept: Early man probably began to communicate by means of gestures or signals. He undoubtedly found these inadequate because they were not visible in the dark, could not be seen over long distances, were too slow in times of emergency, and could be misinterpreted.

THE TEACHER	THE CHILDREN
Initiates discussion about early man's efforts to communicate with one another.	Speculate on how speech may have begun.
Stimulates inquiry into how man can make himself understood without speech. Presents problems for pupils to solve without speaking:	Consider gestures or signals to make themselves understood without speaking or making sounds. Suggest or pantomime solutions:
How would you tell someone to be quiet?	Press finger on lips to indicate silence.
How would you ask someone to come to you?	Make beckoning motion from the person toward self.
How would you stop someone from talking or moving?	Extend arm with palm open and facing person who is approaching.
How would you get someone's attention?	Raise arm in the air, wave, snap fingers, clap.
Can you think of times when gestures or signals like the ones you just suggested would not help us to get across our message? (May give hints if pupils need them, e.g., in darkness, at a distance, etc.)	Indicate that hand movements cannot be seen in the dark; that a person too far away would not see; that the gestures might take too long to be helpful, (e.g., if you wanted to warn someone to duck his head to avoid being hit by a baseball); that the signal would not be clearly understood (e.g., gesture to stop might appear to be a greeting).
Can you think of some people who still use or need hand signals today?	Suggest: drivers of buses, cars, bicycles, motorcycles; construction workers; surveyors; traffic policemen; parking attendants; music conductors; some may mention people with laryngitis or sore throats; or the handicapped – the deaf, mutes.
Leads children to draw inference that man, because he is a rational being, needs to express what he is thinking. Since gestures alone are not enough, language helps him.	Dramatize situations in which primitive forms of speech may have been used – imitating animals, manipulating mouth and tongue, or articulating sounds. Show understanding thst both speaker and listener have to agree on the sounds. Begin to realize that only man has the power of speech and the ability to use language.
Divides class into two groups. Has one group work quietly and independently of the other. Directs children to make up "new" language for sentences, such as: *The cat washed its face.*	Work quietly with group to think up sounds to represent ideas in sentence given by the teacher.
Asks one child from each group, when work is over, to say the sentence in the new language.	Verbalize sentences in new language.

THE TEACHER	THE CHILDREN
Encourages comparison of two languages. Asks if group had any reason for selecting a certain sound to represent a word. Points up similarities of sounds if they occur.	May laugh over strange sounds. Offer suggestions as to why they selected a certain sound, e.g., "mew" because it's a cat sound; "swash" because it sounds like splashing water which suggests washing.
Polls each group to see if it wishes to use or adapt the other group's sentence or some words in it.	Decide to keep their own "language" or to adapt all or part of the other group's.

Concept. Man sought to preserve his thoughts and speech in some way. Pictures and symbols carved in stone served for a time, but they conveyed only ideas, not actual words, and were subject to varied interpretations.

Develops the history of written language. (Background information appears in the Appendix, p. 352.)	Gain insight into written language as basic to man's keeping a permanent record of his thoughts and deeds.
Asks children to imagine why language is written down.	Read further in language arts text, social studies text, or library book.
Discusses the art of picture writing and its use by Egyptians, American Indians.	Try to write a message using only pictures. May draw something resembling the following:
Forms two groups with boys in one, girls in the other. Whispers a sentence to each, e.g., to girls: The girls jumped rope after lunch; to boys: Melvin traded his comic books for Ben's flashlight.	
Has each group draw pictures of the sentences.	
Groups exchange pictures and messages for decoding.	Find that simple pictures like these can be misinterpreted. e.g., Are girls having so much fun that they forgot to eat lunch? Is this picture before or after the trade? Is someone getting a present?
Discusses how people used symbols or objects to convey a message, e.g., American Indian – smoke signals, drums; Paul Revere – light in the tower. Elicits reasons for use of symbol.	Offer tentative reasons: smoke signals could be seen over long distance; drum could be heard more quickly than runner could bring message.

THE TEACHER	THE CHILDREN
What symbols do we use today to convey messages? (Hint: You see some on the way to school. They remind you to stop, to go, to be careful. You hear some sounds that have meaning, too.)	May contribute such symbols as traffic lights which have a meaning. Others may recall light signals in subway tunnels; flags on ships; flags and lights at coast guard stations or by marine patrol (storm, small craft, hurricane warnings); whistles, sirens, fog horns, bells. Scouts may recall trail signs for danger (three rocks graduated in size, one atop the other), directions (large stone with small one next to it to indicate way; tied and bent grasses).
Reminds children that mathematics symbols are shortcuts to communication. Asks for some symbols with their meanings.	Suggest +, –, etc. Give meanings for each.
Provides a rebus to show how symbols and pictures combine to convey a message.	Decipher the rebus: I saw a plane.
	See how sounds can be shown by pictures and letters.
	Make up their own rebuses.
Traces the development of the English alphabet.[20]	Become aware that the people of the Middle East developed an alphabet in which each letter stood for a particular sound, e.g., m in more and some would always be the same. Traders spread this alphabet to Europe where people in each section made changes and additions. The different groups of people (Romans, Anglo-Saxons, Normans) who conquered Britain changed the original Celtic language.
Checks children's knowledge of alphabet.	Recite alphabet in sequence; recognize missing letters; arrange words alphabetically.
Discusses use of alphabet in code writing.	Tell how codes enable people to send secret messages. Some may tell of Morse Code and how it enables us to send sounds (short-long) which stand for letters, by means of electricity. Flashing lights can also send this code. Dots and dashes represent it in writing. Some may mention the use of flag positions in semaphore.

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[20] Etta Schneider Ress. *Signals to Satellites* (Mankato, Minn.: Creative Educational Society, Inc., 1965). Reprinted by permission.

THE TEACHER	THE CHILDREN
	Use Morse Code: — ••• •— —• —•• b a n d Numbers for letters: 17 3 1 19 c o m e Substitute one letter for another: E L O E t h a t Try to encode and decode messages.

Concept. Children should be made aware that language is still expanding and growing, and that it can provide words for new experiences and inventions. Many "new" words are borrowed from the past or from other languages or dialects. Some are built on or compounded from words already in use. A few are newly coined. A good number of words used today were spoken hundreds of years ago but with very different meanings.

Develops understanding that language is still expanding and growing to provide for new experiences and inventions.	Become aware that many "new" words are borrowed from the past or other dialects.
Uses given names of pupils to illustrate influences of various languages.	Discover that the original meaning of John is gift of God; that the name John is Juan in Spanish, Johann in German, Giovanni in Italian, Ivan in Russian, Jean in French, Sean in Irish.
Has pupils try to find the origin of their names and special meaning, if any. If pupils cannot locate information, she tries to provide it.	
Shows how surnames grew from: descriptions – Jackson (son of Jack); Macdonald (son of Donald); Armstrong (man with a powerful arm); where a person lives – Hill; Field; a person's work – Miller; Smith.	Understand how words are built, how certain places got their names.
Traces development of place names from people, locations, descriptions, early settlers' own names for them: New *York*, *Washington* Heights, *Rockefeller* Center; South Ferry, Canal Street, Kingsbridge, Court Street, Center Street, Riverside Drive, Broadway, Bowling Green, Wall Street, Main Street; The Kills, Catskill (*kill* being the Dutch for channel or stream), Flushing.	Venture to guess why some have Dutch origin, etc. May be able to contribute other facts regarding origins of names of local streets, places they have visited. (Some may interview local senior residents for additional information.)
Calls on local historical societies for further information.	Realize that there are many souces of information.
Indicates how words are combined or compounded to give new words: grasshopper, bookcase, handbag, fallout, radioactive, skyscraper, frogman, airlift.	Think up other compounds to add to list. May use word lists or dictionaries as references.
Discusses with class the variety and richness in English contributed by other languages and dialects.	Grow in appreciation. Sense the teacher's acceptance of languages and dialects different from own.
Has pupils find out what language other than English is spoken at home. What words has it contributed to English? (May have to help pupils if they cannot locate information by themselves or with parents' assistance.)	Indicate whether second language is spoken at home. Mention words like: pizza, spaghetti, soprano (Italian); bureau, silhouette, camouflage, omelet, soufflé (French); kindergarten, blitzkrieg, sauerkraut (German); cigar, rodeo, siesta, fiesta, sombrero (Spanish); moccasin, succotash, peacepipe (Indian); sputnik, babushka, blintze (Russian).

THE TEACHER	THE CHILDREN
Explains the existence and use of dialects, regional and social. Even though English alone is spoken at home, does it have a trace of dialect in it? Did parents come from another section of the United States where words were pronounced differently or had a different meaning?	Become more understanding of other communities, their ways and speech. Respect differences in speech even as they note many points of similarity. Indicate whether parents came from the South or Midwest.
Do they use expressions different from those used in school?	Some may contribute: I would like *for* you to. . .; use of *tote, fetch* for *carry; heared* for ***heard; haint*** and *aint;* po´-les for po-les´ (police); *waiting on* for waiting for.
Calls attention to dialects in stories read to class. (See Literature, p. 47.)	
Shows how certain pronunciations are somewhat acceptable or understandable in conversation but not in written expression (unless to create a special effect), e.g., gonna, wanna, lemme.	Realize that some sounds are slurred over in conversational speech. Understand what the careless forms really mean and how to write them correctly, e.g., wanna – want to.
Emphasizes the benefit of speaking and understanding several languages and dialects.	Maintain pride in their own cultural heritage. Are understanding and accepting of other backgrounds.
Discusses possible reasons for changing or expanding speech patterns, dialects. Provides experiences and materials to promote these changes as needed.	Suggest reasons for learning additional ways of speaking: to make themselves more clearly understood; to achieve better in school; to help others at home; to get better jobs when they're older.
Suggests listening for different dialects and speech patterns on TV. How would you recognize various patterns of regional speech?	May mention: mountain speech – Beverly Hillbillies Regional southern – Andy Griffith Show New England (Bostonian) – Senator Kennedy foreign accents – U.N. broadcasts, movies. Notice variety of pronunciation, rhythm, intonation.

Sentence Structure

Extends recognition of written sentence form. (Keeps periods short and lively. Encourages atmosphere of pupil discovery of principles rather than memorization of rules.)	Develop concepts slowly throughout the year.
Puts several sentences without puncutation or capitalization on board. Reads them orally, grouping words in meaningless units. Asks children to tell what they mean. (Uses sentences from children's compositions as frequently as possible.)	Follow words as teacher reads; realize that teacher's failure to group words meaningfully makes comprehension difficult or impossible: "once upon a time in a store there was a talking tuba and drum the boss of the store was very mean so they talked about him the boss of the store heard the talking tuba and drum and the boss ran out." (See Written Expression, p. 272.)
Calls on children to insert punctuation and capitalization.	Increase awareness of the need to use capitals, periods, and question marks in written material to indicate a pause.
Tests recognition of paragraphs and sentences in reader.	Know difference between paragraph and sentence.
How many paragraphs are on page 00? How can you tell? Read first (second) paragraph orally.	Identify paragraphs by signals of indentation and spacing.

THE TEACHER	THE CHILDREN
How many sentences are in first (second, etc.) paragraph? How can you tell? What is first word (last word) of first sentence? Continues with each sentence.	Identify number of sentences; use as clues the signals of capitalization and end punctuation. Tell first and last word of each sentence.
Uses reading material to deepen understanding of different kinds of sentences: "What can my dream mean?" the King of Egypt asked. None of his wise men could tell him. Joseph's friend who had been in prison heard about the King's dreams. He told the King that Joseph knew how to tell the meaning of dreams. "Bring this man Joseph to me!" the King said. Soon Joseph stood before the King. "Joseph and His Brothers" from *Doorways to Adventure* by Harold Shane and Kathleen B. Hester (River Forest, Ill.: Laidlaw Bros., c1961), pages 138-139.	Read selection silently.
Asks: What kind of sentence is the first? How can you tell?	Respond orally to questions about the different kinds of sentences.
Supplies answers, terms, and illustrations when necessary, especially for exclamations and commands. Gives further helps: A statement doesn't require an answer. A question needs an answer. A statement that shows excitement or strong feeling or tells you to do something ends with an exclamation mark.	Distinguish statements and questions easily. Use clues, such as: It asks something; It ends with a question mark; It tells something; It has a funny mark at the end; It's exciting. Begin to understand the need for different kinds of sentences.
Selects simple sentences from readers and/or children's compositions; puts them on board or acetate without capitalization and punctuation; has children copy them, inserting punctuation and capitalization. Leads discussion to identify type of sentence.	Read sentences. Follow directions. Compare their punctuation marks with original; discuss variations. Recognize statements and questions; may need reminder for occasional sentences of command, surprise, or excitement.
Works with children to correct run-on sentences in own work. (See Proofreading, p. 294.)	Proofread own compositions for sentence signals. Read sentences orally to decide where to put capitalization and punctuation.
Strengthens understanding of the sentence as "a group of words that belong together and convey meaning."	Recognize that sentence meaning is determined, not only by words, but also by their order, and by use of pitch, stress, pause.
Guides recognition of a principle of English sentence structure, viz., that word order determines meaning of sentence.	Move words around in a sentence to change meaning.
Writes a sentence on the board.	Read the sentence: Henry and Ann wanted the class to buy a turtle.

THE TEACHER	THE CHILDREN
Puts each word of the sentence on cards. (Places initial caps on one side, small letters on reverse side.)	Manipulate cards and build new sentences along chalk ledge:
Invites children to use same cards but to construct different sentences, trying for as many variations as possible.	The class wanted Henry and Ann to buy a turtle. Henry wanted Ann and the class to buy a turtle. Ann wanted Henry and the class to buy a turtle.
Writes each new sentence under the original after class has decided it makes sense, e.g., they reject as silly the sentence: The turtle wanted Henry and Ann to buy a class.	Realize that words have to be in a certain order to give meaning to any sentence – oral or written.
Helps children to use pitch, stress, pause as clues to meaning in oral communication.	Become more alert to pitch, stress, pause in speech. (See Speech Production, p. 308.)
Puts groups of similar sentences on board; asks children to read them. Guides discussion of change in meaning related to variation in stress: Thát girl is my sister. That gírl is my sister. That girl is mý sister.	Read sentences orally, giving stress as indicated. Discuss change in meaning as result of change in stress. Become aware that pitch is higher when word is stressed.
Writes similar sentences, one punctuated with comma; one unpunctuated:	Read sentences; may or may not pause as indicated by comma.
John David is not coming. John, David is not coming. Calls attentions to comma as signal to pause.	Listen to teacher read sentences, etc. with proper pause. Note change in meaning that results from use of comma.
At times, uses a current headline, TV commercial: Snow Man — Snow Fun Snow, Man — It's no fun.	
Leads discussion of differences between oral and written language.	Begin to appreciate that pause in oral language is shown by punctuation marks (commas or periods) in written language.

Optional Development

The succeeding material represents an optional development, depending on children's competence and interest in language. The teacher is cautioned that the breakdown of sentences into basic patterns is only for the purpose of simplifying the child's study of the structure of the English sentence. In his reading and writing activities he deals with a variety of sentences without regard to pattern.

Develops concept that the sentence has two main parts – the *subject* and *predicate.* (Uses basic sentence patterns: noun-verb; noun-verb-noun; noun-linking verb-adjective or noun. Some texts refer to these as Patterns I, II, III.)	Become consciously aware of the two main parts of a sentence without necessarily using the terms *subject* and *predicate.*
Establishes subject as first part of sentence by playing a *Missing Words Game.* Is careful to use only noun-verb statements with active verbs.	Identify underlined word as main word in first part of sentence.

THE TEACHER	THE CHILDREN
Asks children to supply a list of naming words with and without determiners (a cat, children, the milk, etc.) to fill in blank slots of incomplete sentences written on board or on mimeographed sheets: ––– play. ––– howls. ––– sing. ––– bloom. ––– tramp. ––– ran. ––– meows. ––– sings. ––– falls. ––– cry. ––– spilled. ––– burned.	Select an appropriate word for first part of sentence: *Boys* (Girls, Children, Dogs, Cats) play. *A cat* meows. The *toast* burned. (The meat, A stove, A house) The *water* spilled. (The milk, The soda) *Jack* sings. (Mary, Juan, The bird) The *wind* howls. (The baby, The dog, The wolf)
Guides recognition of qualities of words that filled the blank slot: What does the *word* tell us? Does the *word* tell how many?	Talk about the properties of nouns without memorizing any rules: *Word* tells who or what does (did) something; names someone or something; tells how many.
How does the *word* show one or more than one?	*Word* adds s or has a different form. (See Spelling, p. 169.)
What little *words* went before the naming words?	*The* and *A* went before some words.
Explains that naming words have a family (last) name; tries to elicit it; otherwise tells it: this family name is *noun*. Writes on board. Has children verify meaning.	Hear, see, say, and have some understanding of what word *noun* means.
Reinforces importance of filling blank slot in sentences: Why did we have to put a noun before *play* (etc.)?	See relationship between the *first* and the *second* parts of the sentence.
Do we always have to know the *who* or *what* word for a sentence?	Compare sentences with blank slots and completed sentences. ________________ tramp. Elephants tramp.
Explains that *tramp*, etc. is second part of sentence; elicits that they need a first part.	Realize the importance of the *who* or *what* word (noun) as the first part of the sentence.
Rewrites the sentences and asks children to separate the first part of the first sentence from the second part by slash mark /; calls on children to insert slash marks in two or three sentences as individual seat work. (If some children bring up the command statement – Walk! – the teacher explains simply that the "who" word is *you* although not written or spoken.)	Understand that sentence has two parts; identify first part of each sentence silently; watch as individual children mark it; discuss why they agree or disagree with marking. Copy sentences; insert slash marks. Compare their work with correct copy on board. (If divisions don't agree, find out why.)
Continue this type of identification of first part of basic sentence throughout the year.	Develop confidence in recognizing the first part of a basic sentence.
Guides recognition of the second part of the basic active sentence pattern (noun-verb).	Develop an understanding that the word in second part of the sentence says something about first part.
Proceeds as for the development of the first part of sentence, but omits the second part (predicate) in this sequence. Uses simple noun; supplies a list of simple verbs or asks children to give words to tell something about the noun. The dog/– – – . Children/ – – – . A girl/ – – – . Sam/ – – – .	Read sentences; supply a verb from list given, selecting one that agrees in person and number (if lacking in agreement are guided to change). Copy sentences; fill in missing second part; separate first part from second part with / line.

THE TEACHER	THE CHILDREN
Leads children to discover properties of single word that fill blank slots in second half of sentences:	Note some characteristics of the word that follows slash:
Where does word come in the sentence?	It comes in second part of sentence.
What does word tell us?	It tells something about first part (what someone does or did).
Which ones end the same way? What do they end with?	They end at times in *s* or *ed*. (May note that *ed* refers to past time.)
If noun in first part ends in *s*, can word in second part (verb) end in *s*?	Begin to realize that the noun word in the first part and the word in second part don't both end in s.
Explains that word in second part which shows action or tells what someone did also has a family name – *verb*. Writes it on board.	Hear, see, say "verb" and have some understanding of the meaning of the word *verb*.
Calls on children to separate first part (who) of sentence from second part of sentence (did what) and to read second part – usually one word.	Identify two parts of sentence; concentrate on word in second part.
Provides practice in separating the two parts of a noun-verb type of statement.	Recognize the two main parts; use the key words *Who* or *What* to find the first part of sentence; indicate the separation between first and second parts by a slash line /.
Varies procedure; prepares a series of cards with nouns, verbs, and determiners (the, a, an) written with initial capital and lower case letters on one side, all lower case on reverse side; distributes cards to groups of children to combine into a sentence.	Enjoy game of building a sentence. Confer in group to decide on word order and side of card to display to other children. Identify first and second parts of sentence.
Introduces terms *subject* and *predicate* casually in own discussion of first and second parts of sentence after children have become adept at identifying first and second parts of basic sentence.	Understand term *subject* as referring to first part of basic sentence, term *predicate* as referring to second part of basic sentence. May or may not imitate teacher's use of terms; are not expected to use the terms readily and easily.

In this grade the expansion of basic sentence patterns through the use of adjectives and adverbs is done as part of the work in composition, not as part of the study of sentence structure. The terms adjective and adverb are not used.

Standard English

English is spoken on two levels of usage – standard and nonstandard. Within these levels a person's choice of vocabulary, sentence structure, and pronunciation will vary from region to region in the United States.

Standard English is that form of speech and writing used normally in the communication of literate people. Nonstandard English consists of those forms used normally in the communication of persons of very limited education. Nonstandard forms include such items as *I haven't no, that there, me and the other guy, he don't.*

Many children use standard English at a colloquial, informal level in their everyday speech at home and school. Their vocabulary is adequate for their immediate needs; their sentence structure and usage are relatively correct. For these children instruction is directed toward refining and extending their knowledge and use of language – oral and written. Children for whom English is a second language and who are rated "C" on the evaluation guide need help in correcting language problems which keep them from expressing their ideas in the preferred form of standard English.

Other children, for whom English s their native language, speak and write nonstandard forms of English. Their language is marked by a limited vocabulary and by sentence structure, usages, and pronunciation which are not preferred. Children learn that nonstandard speech is generally inadequate and inappropriate in the school situation and will continue to be so, later, in the business world. The teacher's first effort must be to motivate children to want to speak and write in a manner that is appropriate for school so that they may become socially and occupationally mobile in later years. Many children, through loyalty to a family or group dialect or through fear of ridicule, don't want to change their language patterns. This is a very real problem to the children and frequently a source of discouragement to teachers. Some children aren't motivated to change until they are in their teens; some children never change. All children, however, should receive early and continuous training in standard English so that they can use it easily and comfortably when it is appropriate to do so.

Improving children's speech patterns requires time, tact, and a variety of motivational techniques. In the beginning, the teacher ignores the frequent errors in the children's speech and in accepting the child's oral contributions, comments only on the ideas, not on the language structure. After the children feel secure in her class, the teacher begins *gradually* to introduce the standard patterns and proceeds slowly. Motivation for acquiring new patterns is difficult because the child can see no problem of communication involved. When he says, "Me and my brother brang home a cat yesterday," the child is communciating clearly in language with which he and many of his classmates are familiar.

The teacher is careful not to appear to be criticizing the out-of-school speech pattern as she tries to substitute standard for nonstandard English. She identifies the new forms as "school forms" rather than as correct usage. Since incidental correction by itself and constant drill, particularly the fill-in type of written practice, have not been effective, the teacher creates a setting for children to use oral and written standard English through activities emphasizing a strong interrelated language arts program. She experiments with new techniques, e.g., the use of pattern drills for teaching English sentence structure described on p. 142 and also in *Teaching English as a Second Language.* When a particular usage is being focused upon, the teacher tries to have it used consistently, but she does not permit her concern for correctness to discourage children from speaking. It is more important to keep children interested in exploring ideas than to have them retreat into silence. Hopefully, children who are given early instruction in using a second, school dialect will be able to switch successfully from one dialect to another to meet school and community needs.

The teacher observes the language patterns of all the children and selects for correction those which are least acceptable and occur most frequently. These may include some of the following forms or patterns which are unacceptable in current standard English. The greatest number of nonstandard usages occur in the verb forms and verb markers, especially in the verb *to be.* The verb *be* is used quite differently in many nonstandard dialects. Some examples of patterns in which it is omitted from or used differently in nonstandard patterns follow.

USAGE PROBLEMS	EXAMPLE
Omission of be in statements, indicating a temporary state of present time.	She in the library–for– She is in the library. He bugging me–for– He's bugging me. They calling out–for– They're calling out.
Incorrect agreement of subject and predicate. When be does occur in a nonstandard dialect, it does not have the standard inflection for person or number in the present tense.	I is–for–I am I be here, teacher (Mrs. A)–for– I am here, Mrs. A.
Omission of time information from the tense of the verb. Time need only be clearly understood from the context whether verbal or situational.	I be there now–for– I am there now. I be there soon–for– I will be there soon. I be there yesterday–for– I was there yesterday.
Omission of verb endings.	He go–for–He goes.
Absence of regular rules for adding s or es to the present tense verb when the subject is third person singular.	She walk–for–She walks. It do–for–It does. He don't–for–He (She, It) doesn't.
(Some pupils who have learned that s is used in school language often add the s to any verb without concern for agreement.)	I sees it–for–I see it. They get hurts–for–They get hurt.
Nonstandard use of tense. (Speakers of nonstandard dialect have difficulty in pronouncing ed and it does not always act as a signal of the past tense. See Speech Production, p. 308. See Listening, Grade Four, p. 192.) The ed is usually sounded after verbs ending in t or d – started, added;the *ed* has the sound of *t* before a word beginning with a vowel, walked along.	Walked along–for–Walk along The child who reads aloud– He *pickted* me– does not know the regular rules for adding ed.
Nonstandard use of the past and perfect tenses of irregular verbs.	seen–for–saw done–for–did brang–for–brought goes–for–went drawed–for–drew
Forms of Nouns	
Application of the standard rule for forming plurals by adding s to irregular plurals. (In writing, children often use the 's to indicate plural form.)	mens–for–men firemens–for–firemen mices–for–mice childrens–for–children
Omission of *s* after a cardinal number or quantitative adjective.	I am eight year old–for–I am eight years old. three flag–for–three flags. many boy–for–many boys.
Pronouns	
Incorrect use of objective case of pronoun in compound subject.	Me and you–for–You and I. Me and my brother–for–My brother and I.

Lack of distinction between some forms because of loss of final “r” in pronunciation.	You–for–your, e.g., This is you book. they–for–their, e.g., They brought it on they own selves.
Omission of pronoun subject (The contraction it’s is pronounced with t assimilated to the s rhyming with hiss. Occasionally this unstressed form is voiced to rhyme with his, and it sounds as though the speaker has omitted the subject.)	Is a rainy day–for–It’s a rainy day.
Addition of pronoun subject	My mother, she will take it.
Addition of s to possessive pronoun.	It’s mines–for–It’s mine.
Confusion in writing between contractions and possessive pronouns.	It’s–for–its Its–for–it’s You’re–for–your Your–for–you’re their–for–they’re
	ain’t–for–isn’t, aren’t, e.g., They ain’t here.
Incorrect use of words.	ain’t–for–didn’t, hasn’t He aint’t start it–for–He didn’t start it.
	hisself–for–himself theirselves–for–themselves broke–for–tore

USING STANDARD ENGLISH

THE TEACHER	THE CHILDREN
Provides many opportunities for children to talk to her and to one another.	Want to talk to teacher informally.
Listens attentively; accepts children’s language as is but is aware of need for help. Generally makes few individual, on-the-spot, corrections to avoid making children self-conscious.	Show their pleasure at having teacher’s attention. Speak naturally; may or may not use “school language.” Do not hesitate to speak through fear of error.
(Some children, however, can accept quiet, on-the-spot correction, repeat correct form, and go right on talking; others respond better if spoken to individually at another time.)	
Rephrases, at times, what the child has said, especially if the correct form has been taught: If the boys aren’t (for ain’t) going to the park today, would you like to –––? (May exaggerate aren’t in some way to focus on it.)	Hear the difference between standard and nonstandard forms.
Concentrates on one language form at a time.	Become aware of the standard English forms.
Keeps practice periods lively and brief; is alert to those children who don’t use correct form in practice period.	Engage in quick repetitive practice which will help to habituate the use of the correct language pattern. Those children who do not repeat pattern correctly may need additional help with auditory discrimination (p. 21) or with speech production (p. 308).

THE TEACHER	THE CHILDREN
Enlivens drills with pantomime, dialogues, puppets, cartoon-type posters, tape recordings, jingles, commercials. Tapes drills, allowing pauses for chorus and individual repetition; circulates to check children's repetitions. May follow repeated oral practice with writing of simple sentences.	Are willing to try "new language" if fun is involved. Reinforce ear training with writing. Can work in small group, listening to tape and responding appropriately.
Teaches correct forms of verb to be through pattern practice drills similar to those used for teaching English as a second language–repetition, substitution, replacement, conversion drills. *(Handbook for Teaching English As a Second Language in the Middle Grades)*	Learn standard English through acceptance and imitation of correct forms.
Makes use of repetition drills for present tense of verb to be in statements.	Practice, by rote, standard use of verb to be in present tense.
Says the pattern: We're in Class 3-2. We're in the third grade. We're in Room 208. We're on the second floor. We're in Mrs. Smith's class.	Are grouped; understand purpose of practice is to give a quick choral repetition of teacher's model. Repeat: We're in Class 3-2. We're in the third grade. Etc.
Calls on individual pupils to recall some of the sentences and model them for group.	Repeat sentences after pupil leader.
Composes other simple sentences for They're, I'm, You're, Henry's (names of pupils), He's, Bill is, The teacher is, She is.	Become aware of the contracted and full forms of the present tense of verb to be.
Extends practice over as long a period of time as is necessary and appropriate.	Move to next practice group when they can repeat rote drills easily. (Some children who are obviously bored or indifferent may also move.)
Follows with substitution drills in which one form is substituted at a time. Verb form for be Noun for noun Pronoun for noun	Develop an automatic use of the pattern noun (pronoun) and the present tense of verb to be: I am for I is; he is here for he be here.
Uses children's names in constructing simple sentences: Bill is in the yard. Bill's in the yard, He's in the yard. Rosa and Marie are in the playground. The girls are in the playground. They are in the playground. They're in the playground. Sam and I are in the playground. We are in the playground. We're in the playground.	Repeat the sentence immediately after the teacher; point to child or group to indicate he, Bill, girls, etc.
Calls on individual children to make substitutions of a basic sentence: José is in the office; or compose basic sentence.	Respond: He is – or He's She is – or She's Give basic sentence and call on others in group to change it. Substitute correct form of verb to be (am, will be, was) for use of be.

THE TEACHER	THE CHILDREN
Continues with other sentences to give time information: I am here now. I'm here now. Ken is here now. Ken's here now. Leroy is here now. Leroy's here now. We are here now. We're here now. I will be there soon. You will be there soon. They will be there soon. We were there yesterday. Etc.	Repeat immediately.
Varies procedure by saying I am here now; asks children to respond with shortened (contracted) form; or by saying contracted form, asking for response in full form.	Show understanding by responding with: I'm here now. Respond with: I am here now.
Makes use of conversion drills, using statement patterns with verb to be practiced through repetition, substitution, and replacement drills.	Change (transform) statements into questions, positive statements into negative ones, singular forms into plurals.
Says: We are in Class 3-2. Are we in Class 3-2?	Repeat statement and question in chorus.
Gives statements: We are in Room 208. Continues with many such examples.	Convert into questions: Are we in Room 208?
Says: We are in Class 3-2. We aren't in Class 3-5.	Repeat statement and negative in chorus.
Gives other statements; calls on children for a negative.	Repeat statement; convert to negative.
Develops a Cued-Answer Drill in which she (or pupil) asks for individual responses to questions calling for affirmative or negative replies.	Enjoy game spirit of answering quickly on basis of cues supplied.
Makes use of familiar persons, things, and activities; accepts any appropriate response – either repetition of noun or substitution of pronoun; full verb form or contraction:	Respond with appropriate language pattern.
Is Sandra absent?	Yes, she (Sandra) is absent. or She's absent.
Are all the boys here today? Etc.	No, Jay is absent, or Yes, they're all here. Etc.
Plays language games, new ones or updated versions of old ones.	Enjoy game spirit as they practice standard forms.
I Have a Secret. Selects one child to be "It;" he writes or whispers to teacher something he doesn't want, doesn't	Learn to substitute doesn't for don't. Have to listen carefully so as not to repeat an incorrect guess and to hear any deviation from pattern. If child

THE TEACHER	THE CHILDREN
like, doesn't want to do, wear, etc. Explains that teacher or pupil leader(s) will ask question: What doesn't Sam like? and response is to follow pattern: Sam doesn't like ____. Winner is child who uses correct pattern and guesses secret. (Pattern may be written on board: Sam doesn't like . Asks children to raise hands if pattern is not used.)	guesses secret correctly but used incorrect pattern, he may be alerted by raised hands to change pattern. Sam or pupil leader indicates correctness or incorrectness of guess: That's what Sam doesn't like to do. That's not what Sam doesn't like to do. or Yes, I like to do that. I don't like to do that.
Makes up similar type games for focusing on final s – he goes, she walks, runs, it does; I see.	Hear and practice standard forms in group and individual responses.
Who Did It? Selects child who needs practice in saying did for done (*drew* for *drawed, goes* for *went*) to be "It." Directs him to cover his eyes while another child performs an action or draws on board, etc. Then "It" uncovers eyes and asks: Who did it? Did you do it (draw it)? Who went to the window? Did you go? Varies with Do you have any? to elicit negative.	Respond, when called, in established pattern: I did or I didn't (sing, dance). I drew the boat or I didn't draw the boat. I went to the window or I didn't go to the window.
Whose Is It? Selects one child to cover his eyes while she holds up to the group an item belonging to one of the children. (She may or may not write his name on the board and then erase it.) She gives the item to "It" and directs him to find the owner by asking: Is it your pencil, Alex? (May write It's mine or It's not mine on board.)	Eliminate the use of s in mines as each responds: It's mine. That's mine. or It's not mine. (Incidentally, reinforce use of contracted form It's or that's.)
Guides children to use correct form of plural nouns in speaking and writing.	Become alert to the incorrect use of s in irregular plurals – mens, mices, firemens, etc. or lack of s – four boy, two dog.
Uses, as frequently as possible, the standard form she is trying to establish – talks about one man, two men, a fireman, the fireman, two firemen, four boys, etc.	Hear the difference between man, men, fireman, firemen. Make up oral sentences; dramatize them; write some; replace singular nouns and verbs with plural nouns and verbs.
Guides children to stress pronunciation of final r in your and their.	Begin to distinguish your and their from you and they.
Notes usage errors in children's compositions; selects one most frequently written, e.g., it's for its, you're for your. Explains difference between forms. Involves children in developing a cartoon-type poster to remind children of use of each form. Highlights one error for a limited time – displaying poster or putting reminder on board at writing time.	Are alert to look for these words when they proofread.
Is aware that change comes slowly; makes use of interrelatedness of language arts to develop an interest in using standard forms. Praises children for improvement – I like the way so many of you say he doesn't or write it's with the apostrophe in the right place.	Have to acquire new set of language habits; will do so if they get satisfaction from making change.

THE TEACHER	THE CHILDREN
Guides children to correct Me and my brother went.	Substitute standard form for nonstandard.
Who Went? Asks children to compose a separate sentence telling something they did. Writes one sentence on board: I went to the show. Asks children to give same sentence, substituting another child's name: Lois went to the show.	Read sentences orally; copy sentences from board. I went to the show. Lois went to the show. Lois and I went to the show.
Writes ____ and ____went to the show. Asks children to supply the two missing names. Which comes first? Why?	Know the amenity of putting oneself last or become aware of it.
Calls for other sentences; proceeds to combine sentences as before.	Read their first sentences. Get practice in combining names with and I.
Reverses process if child offers: Me and Harry ate ice cream. Writes: Me ate ice cream. Harry ate ice cream.	Realize that they don't say: Me ate ice cream; change it to I ate ice cream; recombine to form Harry and I ate ice cream.

Speech Production

Helping children to speak effectively is a major objective of the language arts program. Many of the various skills and learnings which are factors in good speech have been considered in previous pages. Most important among these are:

Desirable attitudes toward speech

Attentive and discriminative listening

Interest in acquiring new words and pronouncing them correctly

Flexibility and control of volume and of voice quality.

Children have learned in conversation, discussion, creative dramatics, oral reading, choral speaking, and storytelling the value of pleasant, audible speech, clear distinct articulation, and the correct use of stress, phrasing, and intonation. The program is described in detail on pages 308–316.

An oral-aural approach to language learning includes:

TESTING AND RECORDING SPEECH PATTERNS. It is essential for the teacher to be aware of the particular speech faults of her class. Through the use of the *Profile of General Speech Faults,* she will discover the speech needs of her class in addition to identifying problems which require referral to the speech teacher.

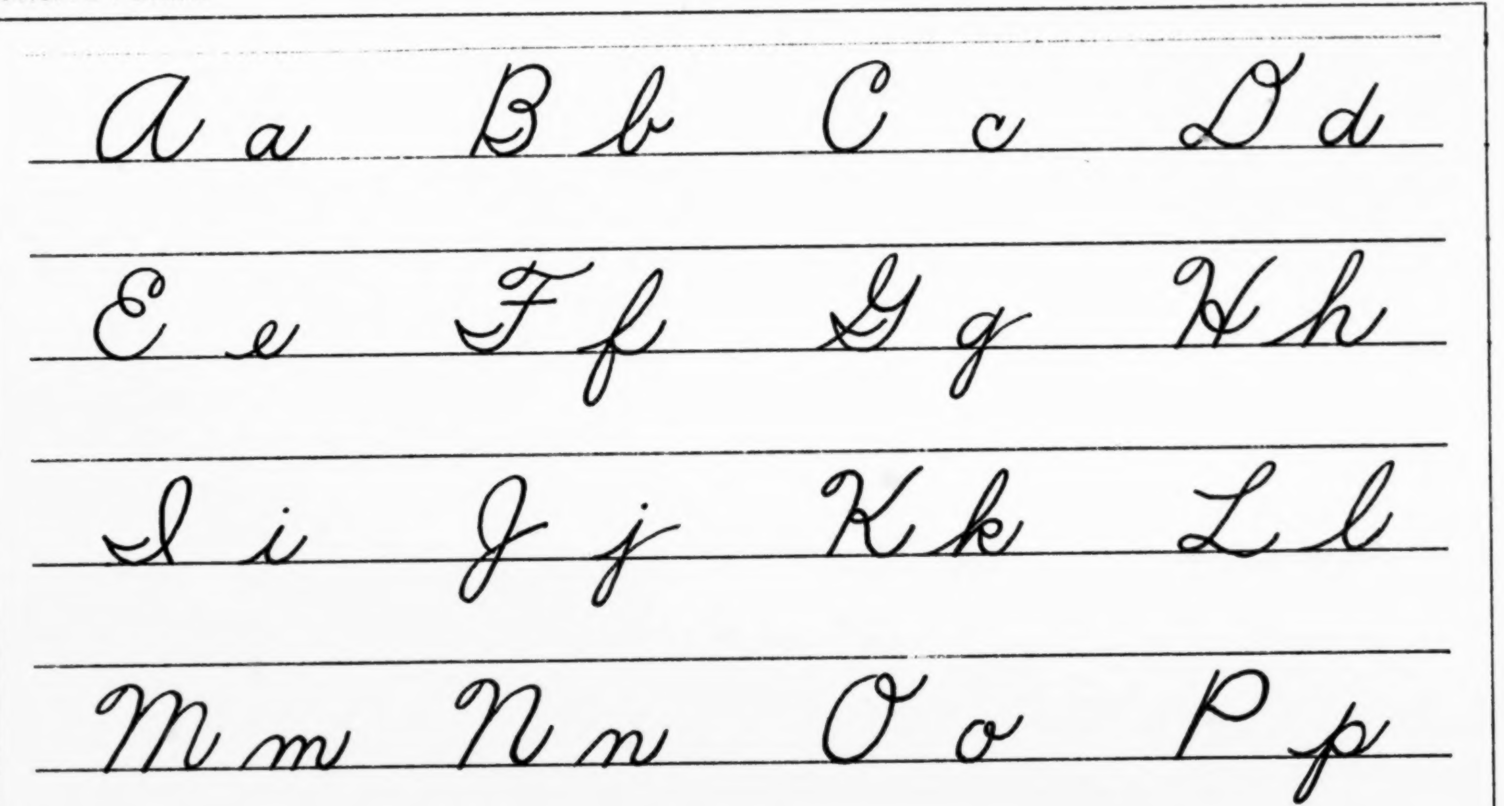
SCIENCE OF SPEECH. A meaningful presentation of the "mystery" of talking enables the child to understand that the proper use of the speech mechanism produces more effective communication.

LISTENING – AUDITORY DISCRIMINATION. The child has practice in identifying the speech sounds and in discriminating between the correct and incorrect production of these sounds. The development of these listening skills enables the child to begin monitoring his own speech more effectively.

VOLUME AND VOICE QUALITY. The teacher provides means of achieving flexibility and control of voice for meaningful and appropriate-self-expression.

CORRECTION OF SPEECH SOUNDS. The child refines his use of standard speech as a tool for learning through practice in the correction of common speech faults.

CURSIVE FORMS


Aa Bb Cc Dd
Ee Ff Gg Hh
Ii Jj Kk Ll
Mm Nn Oo Pp
Qq Rr Ss Tt
Uu Vv Ww Xx
Yy Zz
1 2 3 4 5 6 7 8 9

Handwriting

Handwriting is a tool of communication. It is also a mechanical skill that requires a high degree of accuracy in letter formation for legibility.

In Grade Three, most children make the transition from manuscript to cursive writing. Some children may not be ready until the fourth grade or later, and a few children, for emotional or physical reasons, may never make the change. All children continue to use manuscript writing for composition, spelling, and other forms of written expression until they have gained sufficient facility in cursive writing to use it easily for written communication. Pupils continue to maintain skill in manuscript writing as they write on the chalkboard, prepare labels, captions, greeting cards, and fill in forms. The teacher continues to use manuscript writing for most of her teaching at the chalkboard.

Cursive writing is the conventional form of script in which:

Letters are joined; the pencil is lifted at the end of a word.

Letters are made with upstrokes, downstrokes, ovals and connecting strokes.

Downstroke is slanted from right to left.

Spacing with words is controlled by the manner of making connective strokes.

The letters i and j are dotted and t is crossed after the completion of the word.

GUIDING PRINCIPLES

Familiarity with the guiding principles of cursive writing and systematic instruction in the formation of small and capital letters are necessary before children do independent writing in the cursive form. At their level of understanding, children become aware of such guiding principles of cursive writing as:

All small letters, except c and o, have a straight, slanting downstroke.

The upstrokes of the small letters are curved; the downstrokes are parallel.

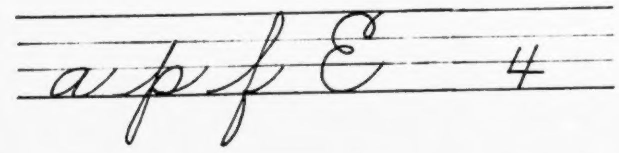
All letters rest on the base line.

Spacing between letters and words is even and avoids either crowding or spreading of letters or words.

Numerals are slightly taller than the letter a.

Letter size is always uniform and proportionate; the letter a is the basic size.

Proportionate Letter and Number Size:



CURSIVE WRITING	PAPER	LETTER SIZE (BY SPACES) SMALL LETTERS	CAPITAL LETTERS
Beginning	1/2" ruled	a, *etc.* 1/3	A, *etc.* 3/3
		d, p, t 2/3	
and		b, f, h, k, l 3/3	
Advanced	3/8" ruled	lower loop of f, g, j, p, q, y, z...... 2/3†	lower loop of J, Y, Z .... 2/3†

(† *below the line*)

WRITING POSITION AT THE DESK

Position

The Pupil:[21]

Assumes at the desk or table a writing position which is both relaxed and conducive to good handwriting. (The table should face chalkboard to enable children to see copy.) Sits back comfortably in the seat, with both feet on the floor.

Leans forward from the hips and places his elbows on the edge of the desk which is cleared of books and other materials.

Placement of Paper

Places paper so that it slants to the left.

Uses left hand, palm face down, to hold upper edge of paper which he slides upward as the writing proceeds down the page.

Holding of Pencil

Touches the pencil with only three fingers (thumb, index, and middle).

Grasps the pencil lightly between the tip of the bent thumb and the side of middle finger of the right hand; allows color of pencil shaft to show between sharpened end and fingers.

Places the middle finger against the side somewhat to the underside of the pencil.

Rests the forefinger on the top of the pencil above the sharpened end.

Rests the hand on the tips of the two outside fingers.

Points the eraser end of the pencil more or less toward the right shoulder.

MATERIALS OF INSTRUCTION

Alphabet perception charts of Manuscript Forms (Textbook List No. 218–180) and Cursive Forms (218–180.1); individual name cards written by the teacher in cursive style

Position charts for right-handed and left-handed children; workbooks for children (optional)

Pencils (No. 2) of regulation size; regulation size ballpoint or fountain pens which require a minimum of pressure and do not skip or leak

Paper 16" x 10½ white, one inch ruling ("G-1" List No. 24–1260.03), 8" x 10½" single sheet paper with ½" (24–1260.04), (24–1370.02) and 3/8" ruling (24–1260.01) (24–1370.01)

Chalkboard section semi-permanently ruled; chalkboard marking set (21–1590); individual mats of cardboard or oaktag (optional)

GROUPING OF LETTER FORMS FOR TEACHING

Letters with similar structure are grouped for related analysis, but every letter within the grouping need not be taught before the introduction of a new grouping. (See Sequential Listing of Letters, p. 154.) *All* lower-case letters should be taught before capitals and numerals are presented.

Pupils become acquainted with the vocabulary that the teacher uses as she talks about the letter forms: straight, slanting downstroke (SSD); over, under, down curve; loop; space; parallel; retrace; finish. These terms are illustrated in letters shown on pages 150–154.

In the related groupings that follow, some of the letter forms are analyzed for teaching. The letters S S D refer to straight, slanting downstroke in all letters except *c* and *o*.

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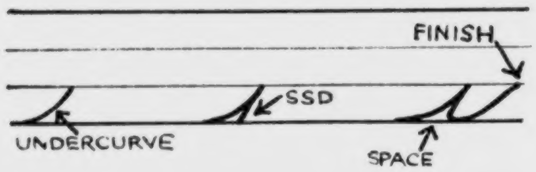
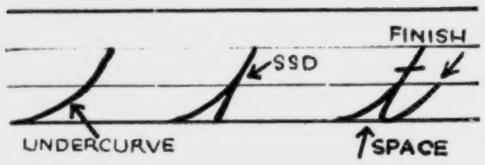
[21] See page 159 for directions to the left-handed child.

UNDERCURVE STROKES (b e f h i j k l p r s t u w)

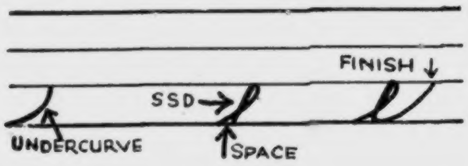
Analysis of i t

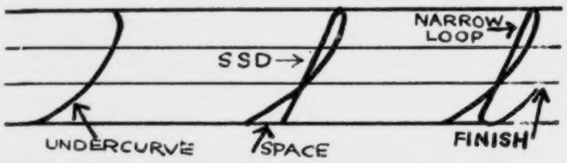

FINISH
SSD
UNDERCURVE
SPACE

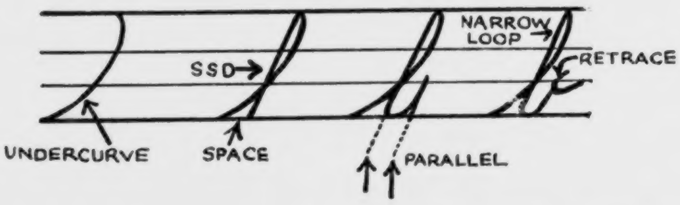

FINISH
SSD
UNDERCURVE
SPACE

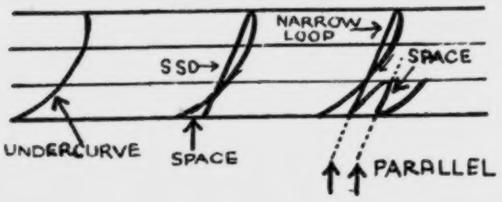
UPPER LOOK STROKES (b e f h k l)

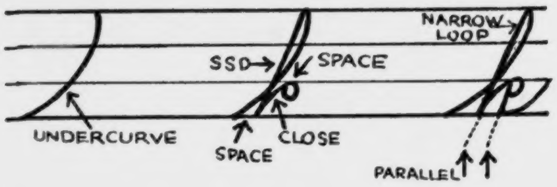
Analysis of e l b h k


FINISH
SSD
UNDERCURVE
SPACE


NARROW LOOP
SSD
UNDERCURVE
SPACE
FINISH

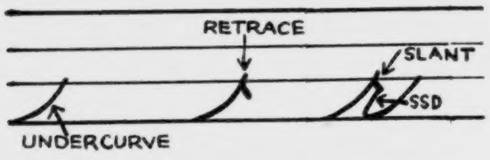

NARROW LOOP
RETRACE
SSD
UNDERCURVE
SPACE
PARALLEL

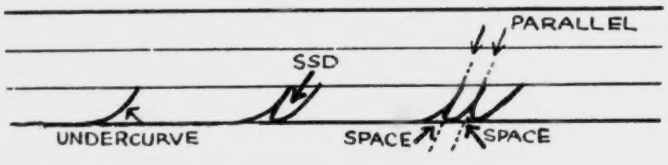

NARROW LOOP
SPACE
SSD
UNDERCURVE
SPACE
PARALLEL

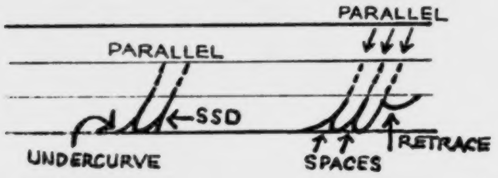

NARROW LOOP
SSD
SPACE
UNDERCURVE
SPACE
CLOSE
PARALLEL

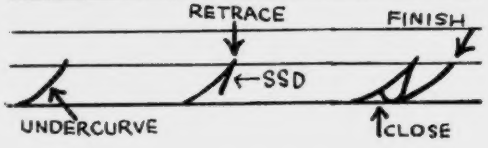
UNDERCURVE and RETRACE STROKES (j r u s w)

Analysis of r s w u


RETRACE
SLANT
SSD
UNDERCURVE

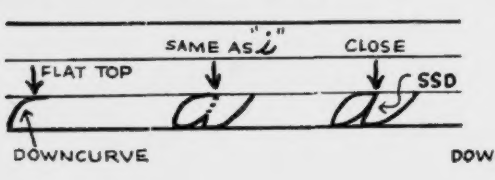

PARALLEL
SSD
UNDERCURVE
SPACE
SPACE

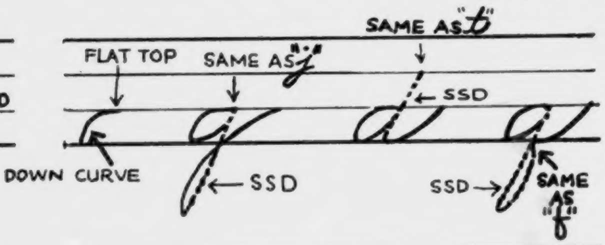

PARALLEL
PARALLEL
SSD
UNDERCURVE
SPACES
RETRACE

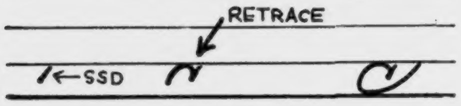

RETRACE
FINISH
SSD
UNDERCURVE
CLOSE

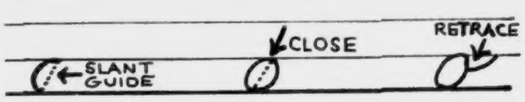
DOWNCURVE STROKES (a c d g o q)

Analysis of a g d q c o


SAME AS "i"
CLOSE
FLAT TOP
SSD
DOWNCURVE

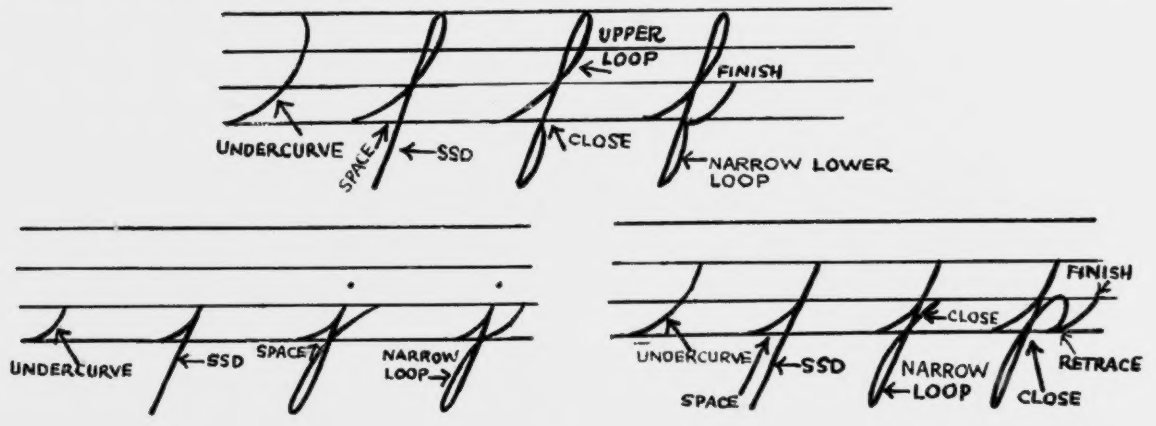

SAME AS "t"
FLAT TOP
SAME AS "j"
SSD
DOWN CURVE
SSD
SSD
SAME AS "f"


RETRACE
SSD


CLOSE
RETRACE
SLANT GUIDE

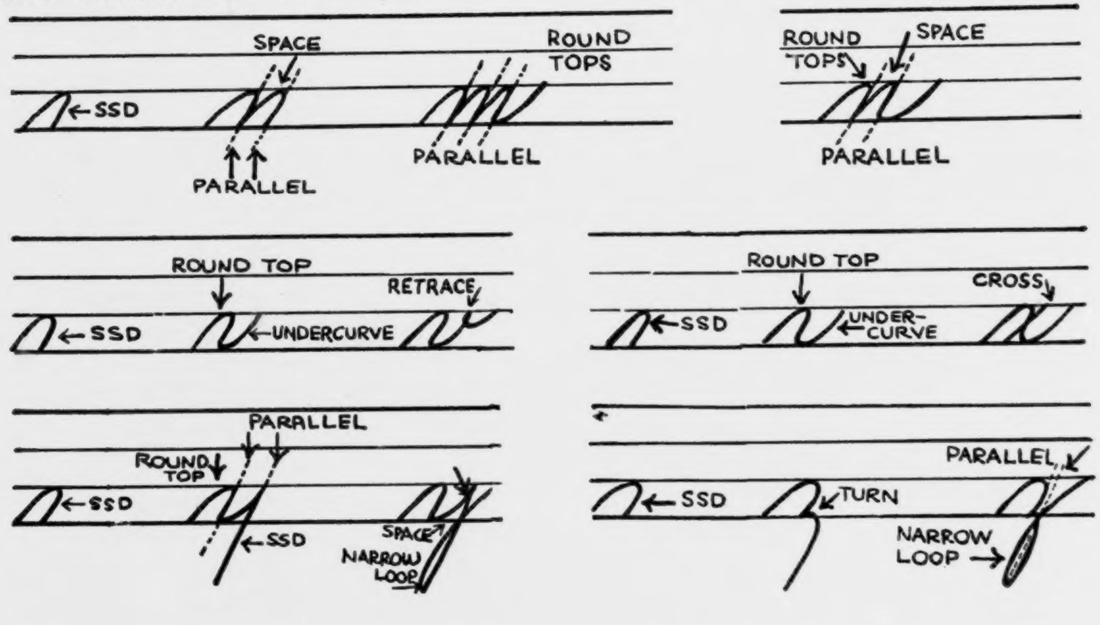
LOWER LOOP STROKES (f g j p q y z)

Analysis of f j p


UPPER LOOP
FINISH
UNDERCURVE
SPACE
SSD
CLOSE
NARROW LOWER LOOP
UNDERCURVE
SSD
SPACE
NARROW LOOP
FINISH
CLOSE
UNDERCURVE
SSD
SPACE
NARROW LOOP
RETRACE
CLOSE

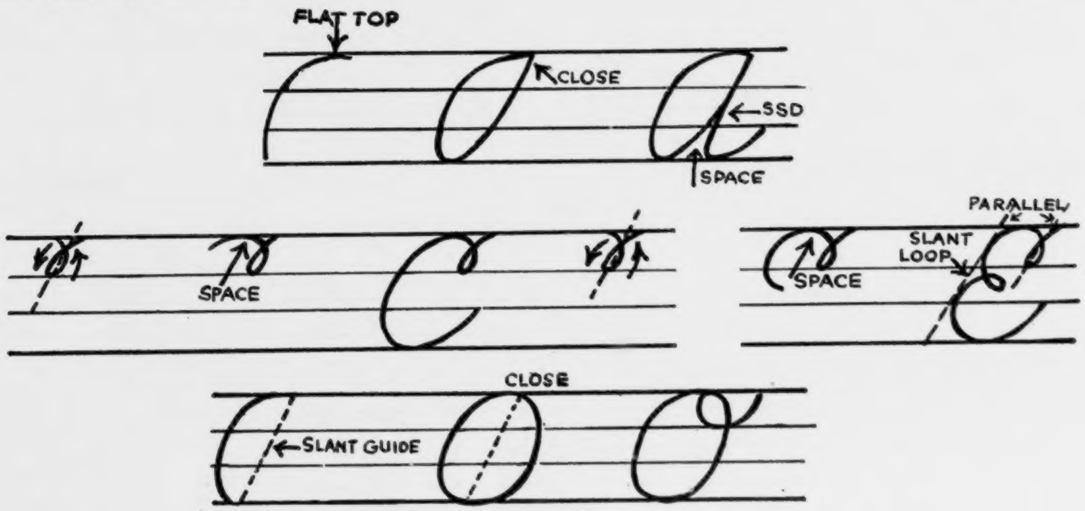
OVERCURVE STROKES (h k m n v x y z)

Analysis of m n v x y z

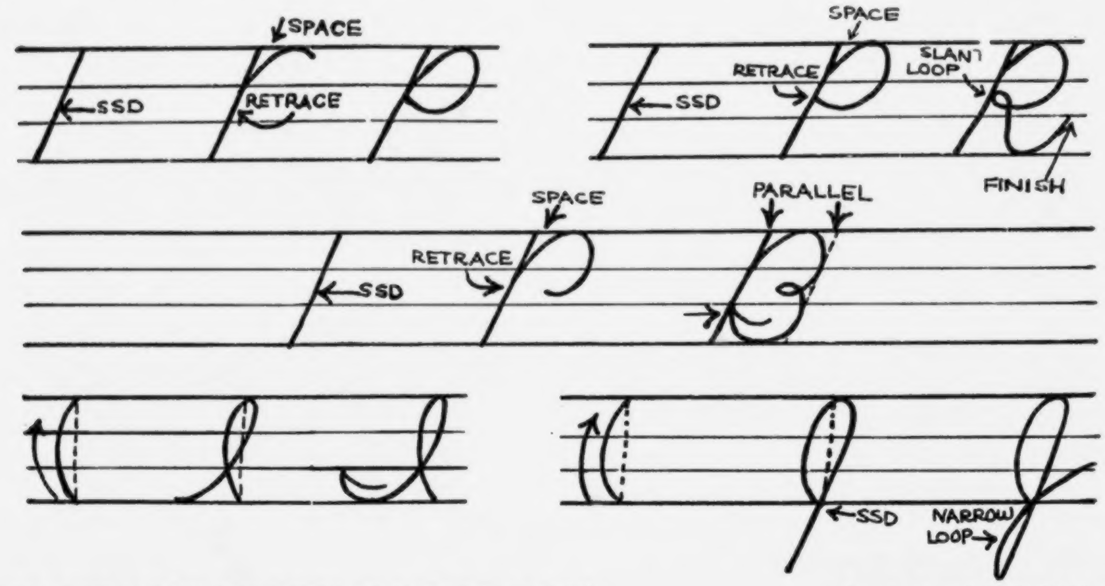

SPACE
ROUND TOPS
SSD
PARALLEL
PARALLEL
ROUND TOPS
SPACE
PARALLEL
ROUND TOP
RETRACE
SSD
UNDERCURVE
ROUND TOP
CROSS
SSD
UNDER-CURVE
PARALLEL
ROUND TOP
SSD
SSD
SPACE
NARROW LOOP
PARALLEL
SSD
TURN
NARROW LOOP

DIRECT OVALS (A C D E O)

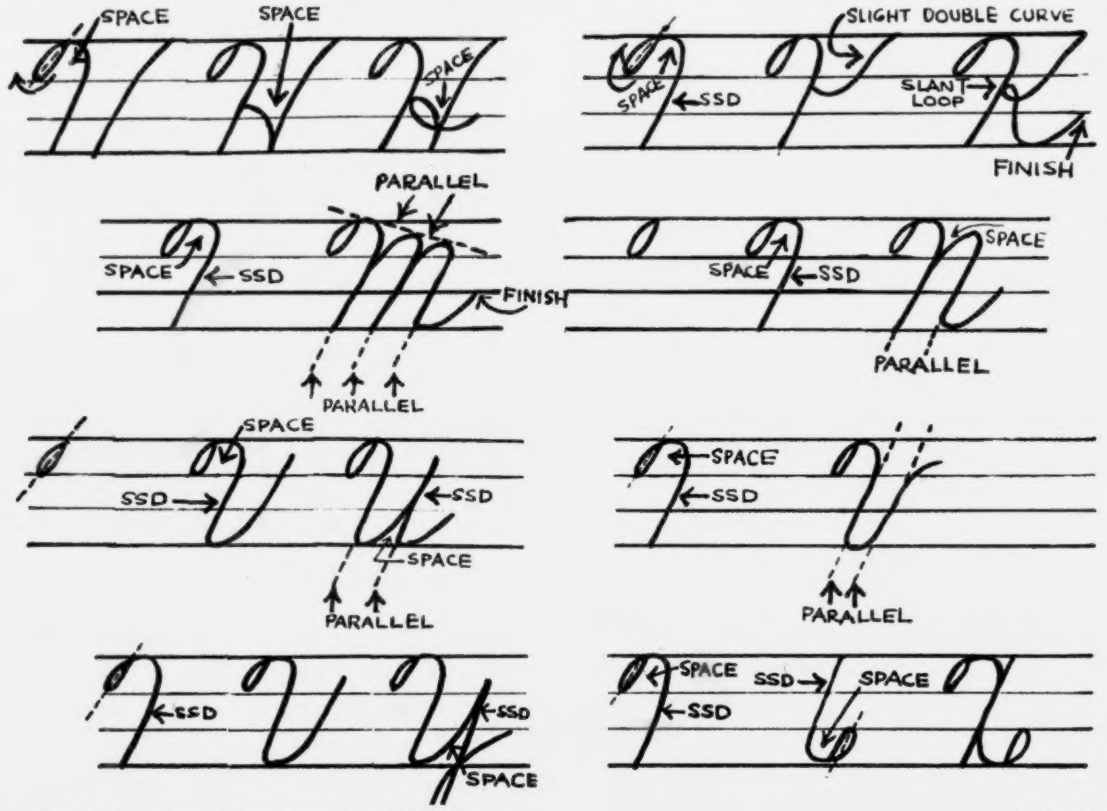
Analysis of A C E O


FLAT TOP
CLOSE
SSD
SPACE
SPACE
PARALLEL
SLANT LOOP
SPACE
CLOSE
SLANT GUIDE

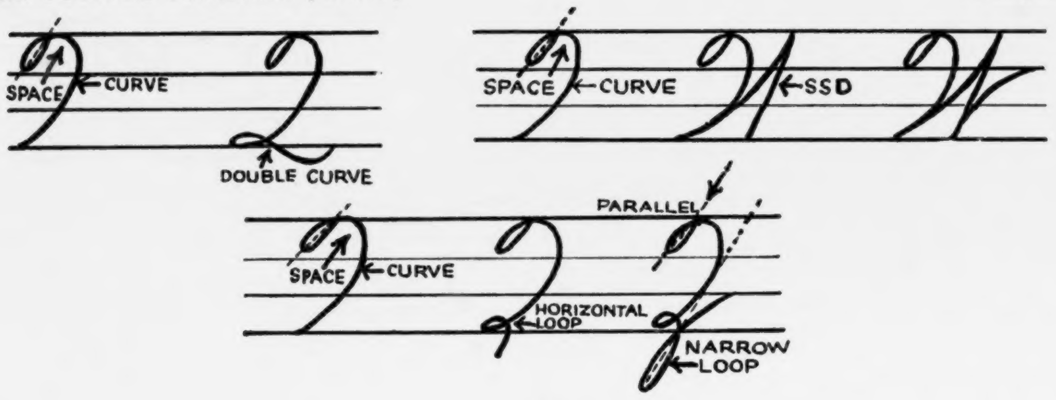
INDIRECT OVALS (B I J P R) **Analysis of P R B I J**


SPACE
SSD
RETRACE
SPACE
RETRACE
SSD
SLANT LOOP
FINISH
SPACE
PARALLEL
RETRACE
SSD
SSD
NARROW LOOP

LOOP-STEM STRAIGHT STROKES (H K M N U V X Y) **Analysis of H K M N U V X Y**

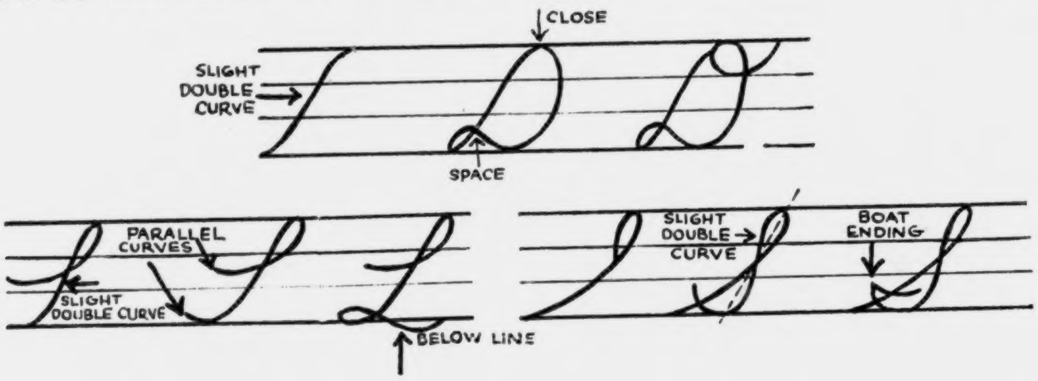

SPACE
SPACE
SPACE
SLIGHT DOUBLE CURVE
SPACE
SSD
SLANT LOOP
FINISH
PARALLEL
SPACE
SSD
FINISH
PARALLEL
SPACE
SSD
SPACE
PARALLEL
SPACE
SSD
SSD
SPACE
PARALLEL
SPACE
SSD
PARALLEL
SSD
SSD
SPACE
SPACE
SSD
SSD
SPACE

LOOP-STEM CURVED STROKES (Q W Z) **Analysis of Q W Z**


SPACE
CURVE
DOUBLE CURVE
SPACE
CURVE
SSD
PARALLEL
SPACE
CURVE
HORIZONTAL LOOP
NARROW LOOP

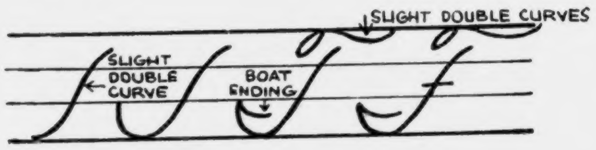
COMPOUND or DOUBLE CURVED STROKES (D F L Q S T)

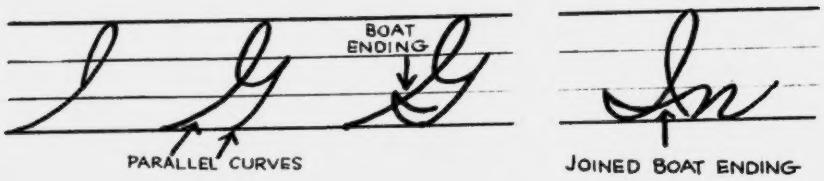
Analysis of D L S


CLOSE
SLIGHT DOUBLE CURVE
SPACE
PARALLEL CURVES
SLIGHT DOUBLE CURVE
BELOW LINE
SLIGHT DOUBLE CURVE
BOAT ENDING

BOAT ENDING STROKES (B F G I S T)

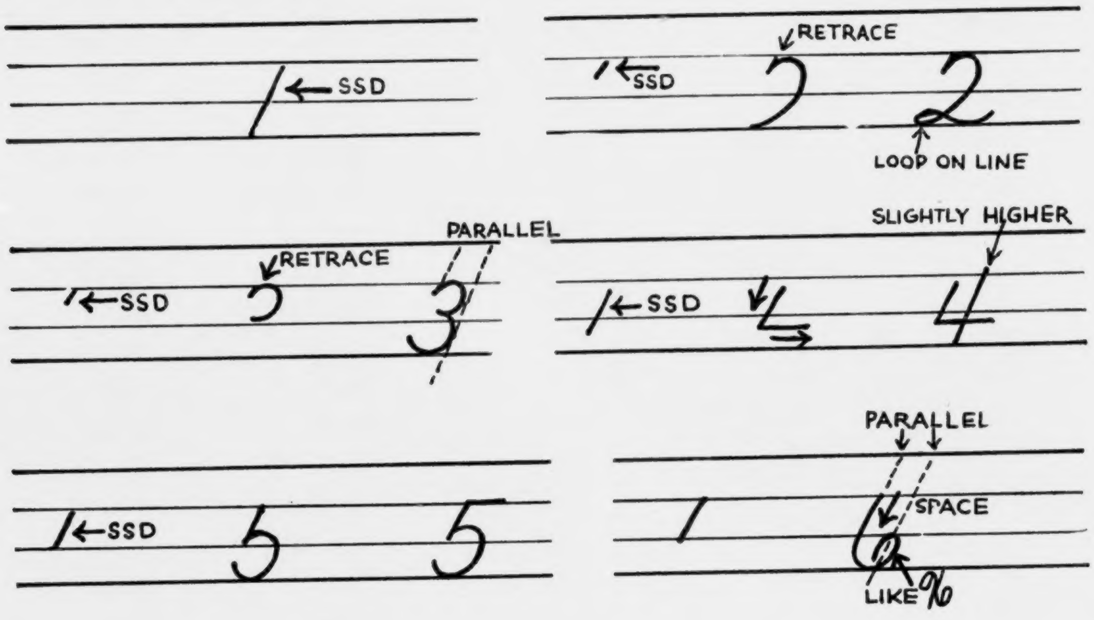
Analysis of F G T


SLIGHT DOUBLE CURVES
SLIGHT DOUBLE CURVE
BOAT ENDING

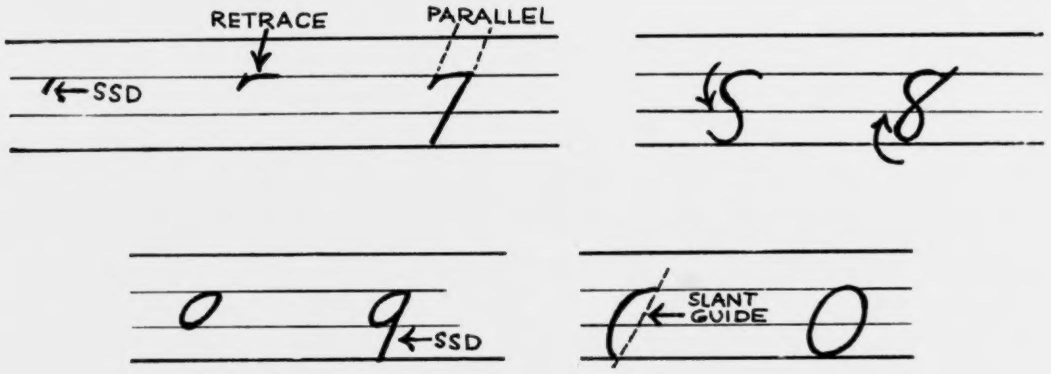

BOAT ENDING
PARALLEL CURVES
JOINED BOAT ENDING

S S D and CLOCKWISE STROKES

Analysis of 1, 2, 3, 4, 5, 6


SSD
RETRACE
SSD
LOOP ON LINE
PARALLEL
RETRACE
SSD
SLIGHTLY HIGHER
SSD
PARALLEL
SPACE
SSD
LIKE %

S S D and COUNTER-CLOCKWISE STROKES **Analysis of 7, 8, 9, 0**



SEQUENTIAL LISTING OF SMALL LETTERS WITH SUGGESTED VOCABULARY

Letters within a grouping are taught one at a time but not in alphabetic sequence. The sequence used in teaching the letters proceeds, in general, from the letters more easily formed and connected to those more difficult to make and join, e.g., *i* and *e* before *a; a* before *g; t* and *j* before *p; l* and *n* before *h; u* before *w; v* before *y*.

Listed below in approximate order of handwriting difficulty are the lower case letters, each followed by words which include that letter and some of the letters which precede it.

i	it					
t	it					
e	tie					
l	let	lie	little	ill	lit	tell
b	bit	be	bite	bill	bet	bell
u	but	blue	bubble	bulb	tub	built
w	we	web	well	wet	will	wit
r	were	tree	letter	tribe	we're	ruler
s	sit	best	sister	street	still	suit
a	all	bat	baseball	sea	states	later
d	dear	did	said	red	ride	read
g	get	big	gas	great	leg	girl
o	too big	boat	does	grow	outside	out
c	cars	could	coat	because	cities	cage
j	just	jello	jar	judge	jet	job
p	pet	place	put	please	paper	pictures
n	been	bring	can	children	didn't	don't
m	coming	games	mew	mine	room	woman
h	their	holes	house	how	right	other
k	look	book	know	walk	keep	looked
f	father	few	find	first	friend	from
q	quack	quite	quick	squirrel	quiet	queen
v	love	covered	visit	vacation	lives	lived
x	six	exit	taxi	fox	box	next
y	you	years	they	your	boy	every
z	zoo	lazy	sneeze	zebra	zero	prize

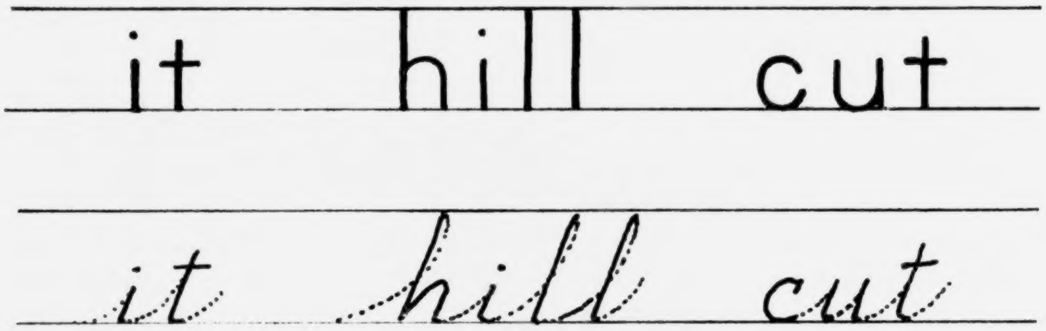
SYSTEMATIC INSTRUCTION

THE TEACHER	THE CHILDREN
Observes children for signs of readiness to learn cursive writing. They show: Smooth coordination of the muscles of the arm, hand, and fingers; Ability to write all letters of the manuscript alphabet from memory; A desire to write in cursive style.	Are generally ready to make the transition in the third year. Some children may not be ready until the fourth grade or later and a few, for emotional or physical reasons, may never make the change.
Guides children to make the transition from manuscript to cursive writing. This should extend over several lessons.	Become familiar with term cursive writing: observe cursive forms on alphabet (perception) charts and in Spelling Words, List B or similar reference materials.
Provides, on the chalkboard or on charts, many examples of the same item written in both manuscript and cursive styles and of some items written only in cursive style. Develops meaning of cursive as moving along or flowing smoothly. (Continues to use manuscript for reading instruction.)	Learn to read cursive writing.
Writes *it* in both forms and elicits the similarities between the two.	Note the dots over the *i*, the cross on the *t*, and the stick lines common to both.
Elicits from the children how cursive differs from manuscript.	Describe cursive in their language: It's slanted not straight. All the letters meet. They are joined. You don't pick up your chalk until the end of the word. Most of the letters look like manuscript, with small differences.

Manuscript Writing	*Cursive Writing*
Writing is straight up and down and parallel to the sides of the paper.	Writing is slanted from right to left.
Letters are made separately; pencil is lifted after each stroke.	Letters are joined together; pencil is usually lifted after each word.

THE TEACHER	THE CHILDREN
Develops concept of straight slanting lines by holding a ruler in vertical and oblique positions.	Observe that ruler is straight whether writing goes up and down or is slanted. (Some children confuse concept of *slanted* with *bent.*)
Demonstrates, usually on the chalkboard, the process of changing letters and words from manuscript to cursive form.	Note the dots over the *i*, the cross on the *t* and the "stick" lines common to both.
Points out the *c*.	Observe that *c* is made like *o* but doesn't close. (From this point on, left-handed children are grouped to receive instruction at another time; see p. 159.)

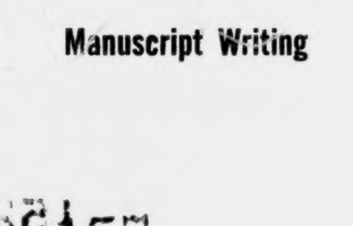
THE TEACHER	THE CHILDREN
Writes several straight lines on newsprint held vertically and calls attention to the direction in which her hand moves.	Comment that chalk went from top to bottom.
Asks children to experiment with writing on their papers. Gives directions for placement of paper and reviews suggestions for posture and holding of pencil (p. 149).	Fold papers into four columns and place paper vertically on desk. Repeat process of writing three or more straight lines in first box. Are aware that pencil goes straight down from top of desk toward body.



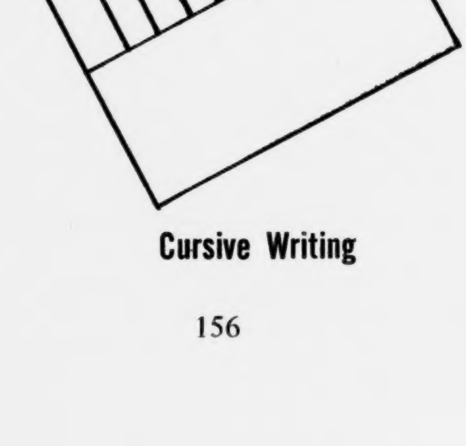
Changing Manuscript to Cursive Writing

Slants newsprint from right to left. Writes several straight lines and emphasizes that hand is moving in the same direction as in previous step.	Observe the relationship of the slant of the down-stroke to the slant of the paper.
Has children turn papers so that right top corner points toward top of desk.	Tilt papers from right to left (about middle of desk).
Asks children to write several straight lines in next box.	Make several lines, moving pencil toward middle of body.
Has children place paper vertically and "read" both sets of lines.	Comment that second set slants.
Elicits reason for experimenting with lines.	Realize that slant lines give practice for cursive writing.
Reviews position of paper for cursive writing and movement of pencil.	Write another line of straight slanting strokes to develop facility in making downstroke.

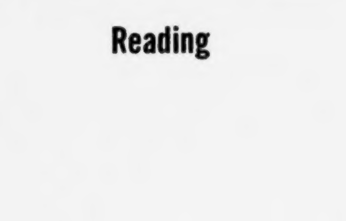
POSITION ON PAPER



Manuscript Writing

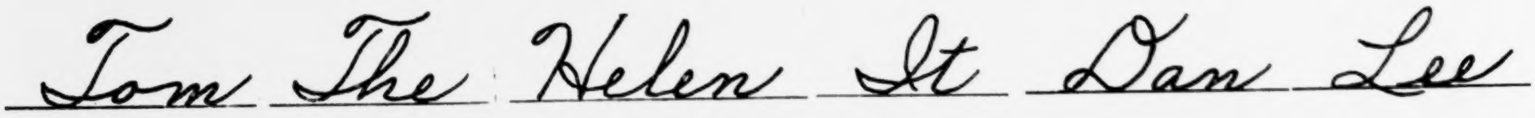


Cursive Writing



Reading

THE TEACHER	THE CHILDREN
Writes on the slanted newsprint the words *it, ill, bit* or other words containing letters somewhat similar in both types of writing.	Copy the words and get a sense of familiarity with the cursive style of writing. Continue to use manuscript for written work until they have learned all letters in cursive form.
Teaches formation of one lower-case letter a day. (See p. 154 for sequence of letters.) Lesson lasts from fifteen to twenty minutes.	Learn to visualize and analyze each letter so that they can write it from memory.
Begins with letter *i;* demonstrates each stroke in formation of *i* as described on page 150. Uses correct terms as she talks about the strokes.	Observe teacher as she writes letter *i.* Become acquainted with terms undercurve, straight, slanting downstroke (SSD), space, finish.
Repeats each stroke for children to copy.	Make each stroke in imitation of teacher's stroke.
Moves about the room; indicates what is good about the writing; ascertains difficulties.	Try to follow the form as presented.
Proceeds to other small letters *t, e,* etc. as listed on p. 154. (Gives each child his signature card as soon as he has learned most of letters in his name.) Continues with capitals and numerals.	Become familiar with the guiding principles of writing each letter.
Directs particular attention to such letters as *a, c, d, e, n, r, t* and such combinations as *br, wr, cl;* to the capitals *B, F, G, I, S, T* which are joined to the letter following; to the capitals *D, L* which are not joined to the letter following.	Try to form each letter correctly so that, e.g., a hooked *a* can't be confused with *c,* a closed *e* with *i,* a hooked *d* with *cl,* a pointed *n* with *u,* a flat *r* with *u* or *i.*


Tom The Helen It Dan Lee

Expects a high degree of correctness and accuracy during teaching and practice periods. Moves about the room, noting difficulties; plans small group and individual lessons to correct errors.	Practical individual letters by writing words needed for written work (p. 154). Begin to realize that poorly-formed letters make difficult reading and may be considered spelling errors. Use a single sheet of 8" x 10½" paper in preference to a notebook.

EVALUATION

Guides children to develop satisfactory standards with respect to letter formation and neatness of writing.	Are beginning to feel at ease in cursive writing and have an understanding of how cursive letters are formed.
Examines daily writing for one element. May have to repeat simple details over and over as she points out why a letter is correct or incorrect.	Analyze letter forms for the particular element being stressed, e.g., straight slanting downstroke (SSD), closing a letter, rounded top.
Provides folders for dated samples of children's writing practice. Looks over the samples with the children and praises improvement shown. May display two copies of a child's writing to show progress.	Write the same word or sentence in cursive writing at regular intervals during the year. Are encouraged as they note improvement in a *specific* factor on which they have been working.

THE TEACHER	THE CHILDREN
	THE LEFT-HANDED CHILD
Is aware of children who use left hand for manuscript writing. Helps to remove emotional pressures at school and home. Groups left-handed children for instruction and teaches them separately.	Can learn cursive writing easily and comfortably without developing awkward mannerisms. Does not feel he is "different" or cause of undue trouble to teacher. Sits at left side of table which should be low enough for him to see over top of hand. Stands at right end of chalkboard; needs two spaces – one in which to stand and one in which to write.
Makes special provisions for the writing instruments, the position of the paper; the relation of hand to base line of writing, and appropriate slant.[22] Stresses how to place the paper for cursive writing.	Grasps pencil in his left hand an inch and a half from the point; holds the pencil so that the top points to the window or wall at his left. Slants the paper from left to right. Places paper more to left side of desk than does right-handed child.
Permits variation in degree of slant of paper; shows children how to pull down strokes down and out toward the left elbow (window or wall) to develop forward slant similar to that used by right-handed children. Is alert to the child who may be developing a "hooked wrist position." Helps him to adjust his paper and hand position.	Develops the slant – vertical or forward – that is comfortable for him and uses it consistently. (Some develop a backward slant but, according to Enstrom, this is not to be preferred.)[22] Keeps his hand below the base line. The slant of the paper, the hand position help him to see what he writes. (If he cannot see the line of writing, he is tempted to twist his hand to the left to peer under it. This results in a hooked or cramped position.)
Gives special attention to the child with poorly established habits of left-handed writing. Enlists the cooperation of parents to accept poor writing while child establishes new habits of position.	Begins to understand that proper handling of the pencil and paper will make it easier for him to write legibly. Is willing to put forth the effort to change hand position, grasp of pencil, and slant of paper.
	THE MIRROR WRITER
Realizes that many of the younger children who present this difficulty overcome it by second grade. Stresses left to right progression for these children. Refers children who continue this practice to the Bureau of Child Guidance. Works out corrective measures with Bureau of Child Guidance clinician.	Writes upside down and reversed so that writing can be read only by turning page upside down; writes directly from right to left so that writing can be read in mirror. May be retaining this tendency to mirror writing for many reasons which should be evaluated clinically.
	The Visually Limited Child
Refers to *Educating Visually Handicapped Boys and Girls* (Curriculum Bulletin No. 17, 1965-66 Series) for special techniques for teaching sight conservation children in regular classes.	Receives special training but shares to a maximum degree in activities of regular class. Has defective vision corrected, if possible.
Encourages child to continue with manuscript writing.	Writes in large manuscript with primary pencil for as long a period of time as necessary.

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[22] Eric Enstrom, *The Extent of the Use of the Left Hand in Writing.* (University of Pittsburgh, 1957), p. 116.

THE TEACHER	THE CHILDREN
Provides tactile experiences with cut-out letter forms.	Gets "feel" of letter formation and learns to distinguish one letter from another. Needs a ball point pen which makes a heavy imprint. (May be ready in fourth grade to learn touch typing.)
	The Child Retarded in Motor Coordination
Is aware that child retarded in motor development will not be ready to change to cursive writing when other pupils do.	Writes large manuscript letters on unruled or widely-spaced paper and chalkboard.
Encourages child to continue to write in manuscript, reducing size if feasible.	Understands that smaller manuscript writing on ruled paper is progress.
Provides signature card in enlarged cursive. Praises smallest effort and progress.	Learns to write signature in cursive writing.
Refers to *Helping the Physically Limited Child* (Curriculum Bulletin No. 11, 1952-53 Series).	
	THE EMOTIONALLY DISTURBED CHILD
Refers to *Guidance of Children in Elementary Schools* (Curriculum Bulletin No. 13, 1955-56 Series) for techniques to help pupils effect a more satisfactory adjustment in their personal lives and to learn more effectively.	Has to be sufficiently relaxed to write without strain and tension. Continues to do all written work in manuscript until such time as his cursive writing becomes legible.
Is patient with the efforts of the child to learn cursive forms. Is quick to notice and praise the slightest improvement.	Tends to tire easily and needs more frequent but shorter periods of cursive writing practice than other pupils do.

WRITING AT THE CHALKBOARD

The board is ruled with lines spaced no closer than three inches apart. Pupils use manuscript writing on the chalkboard until they have acquired some facility in cursive writing. The teacher reviews the suggestions for position at the board and holding of the chalk. (See page 384 for manuscript forms.)

Position	The Pupil:
	Maintains an easy, erect position.
	Stands directly facing the board within comfortable arm's reach of it. Walks along as writing progresses from left to right.
Holding of Chalk	Holds a half-length piece of chalk between the thumb and the first and second fingers with the chalk pointing toward the palm.
	Writes with the side of the chalk rather than with the tip.

When pupils engage in cursive writing on the chalkboard, the teacher stresses letter size and alignment. With practice, pupils acquire ease in writing in cursive style on the chalkboard and learn to refrain from excessive erasing.

Spelling

Systematic instruction in spelling, initiated in Grade Two, is continued and expanded in Grade Three. The program is based on the premises that spelling instruction is most effective when it is given:

In relation to the daily oral and written communication activities carried on by children.

In the sequence in which language power develops naturally and most effectively, e.g., listening to words, speaking words, reading words, then writing words.

In relation to all other aspects of language arts so that methods used in teaching one aspect do not interfere with the teaching of another.

With regard to the child's pattern of growth in language and his readiness to progress to higher levels of attainment.

Functionally, both through the use of reference material as words are needed in daily writing and through direct instruction by means of the Test-Teach-Study-Test Method.

OBJECTIVE OF THE PROGRAM

The aim of a spelling program is to help each pupil spell correctly the words he writes both in isolation and in context. To realize this aim, the pupil should be helped to:

Spell accurately from memory words from Levels 1 and 2 in the course of study; words from his own writings, and other sources.

Acquire and use an effective method of studying words.

Use lists, appropriate dictionaries, and other sources for reference purposes in relation to functional writing; acquire skill in finding words arranged alphabetically; copy and spell words accurately and legibly in manuscript, and (later in the year for some children) in cursive writing, and check for correctness. Young children are encouraged to avoid syllabication in writing.

Recognize and correct, with increasing independence, spelling errors in tests and written expression.

Develop a sense of responsibility to spell correctly whatever is written for others to read. Look up unknown or doubtful spellings.

Develop an interest in words, their meanings and derivations.

THE BASIC LIST

In the New York City spelling program, teachers and pupils are provided with a list of words selected on the basis of frequency of use in children's writings as revealed in research studies. Out of the thousands of words used in children's writings, 1000 words do 92% of the work; 4000 words account for 98% of what is written.[23]

The course of study for Grades 1–4 includes approximately 1,000 words arranged in levels of frequency of use by children. Level 1 contains the most frequently used, and so on through Level 10 which contains words seldom used. Because of individual differences, however, the program provides that some children in Grades 1–4 will learn fewer and others will learn more words than are included in this basic list. *The Basic Word List, Levels 1–6* of approximately 2,500 words, appears in the Appendix, p. 368.

INSTRUCTIONAL MATERIALS

To facilitate the spelling program in Grade Three, each pupil may have:

An appropriate basic word list or spelling textbook (the 364 words from Level 2).

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[23] Henry D. Rinsland, *A Basic Vocabulary of Elementary School Children* (New York: Macmillan, 1945).

Reference lists of words in books, on charts, on the chalkboard, or in a notebook. (*Spelling Words, List A* contains Level 1 words which some children may be using. *List B* contains Level 1, 2, and 3 words in both manuscript and cursive forms.)

Picture and other appropriate dictionaries.
A notebook in which to keep study lists.
A folder containing written expression for proofreading.
Appropriate writing materials – paper and pencils.

TIME ALLOTMENT AND USE

At the third-and fourth-grade levels teachers generally give 20 minutes a day to spelling. The time is used to:

Test for words to be studied.
Teach the spelling of words misspelled by many in the group.
Develop a method of study and check occasionally to see that pupils know and apply the words.
Give instruction and practice in the use of instructional and reference materials (format, alphabetical listing).

Set up and maintain routines for changing seats when grouping; for preparing test papers, study papers, notebooks; for proofreading; for partner testing.
Reinforce a knowledge of meaning by quick recall through sentences, synonyms, etc. (In general, concepts and meanings are initially developed in other ways and reviewed in the teaching of spelling.)
Prepare personal study lists of words misspelled on tests or in daily writing.

Proofread written work with careful attention to spelling, e.g., to be aware of misspellings, to indicate errors, to check on doubtful words, to find and show the correct spelling.

Engage in independent activities that promote growth in spelling and are closely related to the child's writing needs.

CLASS ORGANIZATION

Whole-class type of organization is recommended for the new teacher until she is sufficiently familiar with the program and its procedures to form groups. Instruction in some spelling routines and in the use of reference material can also be given to the whole class.

Groups are formed to meet the range of spelling ability within the class. In the third grade, the teacher may find it necessary to have three spelling groups for effective teaching:

Group 1 – children needing additional oral language and handwriting activities. Those who are learning English as a second language may be in this group.

Group 2 – children continuing to learn Level 1 spelling words by the Teach-Study-Test Method. They may be younger children; those just beginning formal spelling instruction, including second language learners; those who learn at slower rate. The Teach-Study-Test Method involves presentation and initial teaching of a word by the teacher; group and individual study of the word; testing to check effectiveness of instruction.

Group 3 – children ready to learn Level 2 spelling words by the Test-Teach-Study-Test Method.

The spelling inventory test gives the teacher a quick, although tentative, picture of each pupil's spelling level, and indicates, also, possible groups within the class. (Inventory tests and directions for administering them are on pp. 376–379 in the Appendix.) These four sources, considered together, guide the teacher in forming initial spelling groups within the class. In general, it is recommended that the number of groups be limited to a number which can be handled comfortably by the teacher. This usually means no more than three groups.

A class "spelling picture" resulting from an inventory test might look like the following summary for a third-grade class.

Test: Inventory Test for Levels 1 and 2

Class 3-3 30 Pupils

Number of Pupils Tested 24 (6 reading primers and therefore not given Inventory Test)

No. Taking Test	Level	No. of Pupils Misspelling More than 10% of Words at Each Level	No. of Pupils Who Will be Tested Further
24	1	14	10
10	2	10	0

The class of 30 pupils was organized for teaching in three groups:

Group 1– 6 pupils engaged in activities similar to those described in *Handbook for Language Arts, Pre-Kindergarten, Kindergarten, Grades One and Two,* pp. 201–204.

Group 2– 14 pupils beginning or continuing work with Level 1 words. See Appendix, page 323 for Teach-Study-Test Method which may be used with these children.

Group 3– 10 pupils beginning work with Level 2 words. The method recommended for Grade Three and above in New York City schools is the Test-Teach-Study-Test Method.

If the teacher is not ready to handle three such discrete groups, she may try to consolidate pupils studying Level 1 and Level 2 words. This gives two groups.

In teaching the groups, the teacher may plan occasions when all three groups can work together on some aspect of spelling: using reference materials or drafting a class letter. However, as a general practice, each group has its own specific needs and requires its own activities and materials for instruction. These should provide for both intra-group and inter-group advancement.

It is important to note that the original groupings, formed as a result of the inventory test, are not static. Throughout the school year, pupils should be moved to higher spelling levels whenever their performance warrants it. This practice will result in regrouping at various times throughout the school year.

SYSTEMATIC INSTRUCTION

There is a close relationship between reading instruction and spelling instruction. In general, children learn to read words before they learn to spell them. Some people believe that children learn to read words by learning to spell them without doing harm to their rate of reading or "whole word" perception. In this linguistic approach, words are selected for reading and spelling on the basis of their regularity of sound-symbol representation, with a minimum of irregularly sounded or spelled words.

Without following this linguistic approach precisely, it is possible to select and group words for teaching from the frequency level for the grade on the basis of their regular spelling. (See pp. 172.) Irregularly spelled words would be so identified and included as needed for writing.

TEST-TEACH-STUDY-TEST METHOD

In this method, which is considered preferable by spelling researchers, familiar and meaningful words are selected and children are *tested* on them before their spelling is taught or studied. These corrected pretests reveal the words whose spelling *need teaching* by the teacher and studying by the pupil. After the words have been taught and studied, a retest is given to measure learning.

The Test-Study approach, as it is often called, is recommended for its self-motivation and its economy of time, since pupils concentrate their efforts on those words whose spelling is unknown to them.

CONSTRUCTING PRETESTS

In constructing a pretest for a group, the teacher selects the majority of words from those in the course of study that are on the spelling level or levels on which the group is studying. She may also wish to include in the pretest words which have been common causes of error in written expression. Words from other phases of language arts or from other curriculum areas are not usually included in pretests. Such words may be supplied to pupils on occasion or kept in separate lists by pupils, if they have reason for consulting them frequently.

As a general practice the teacher has a reason for selecting the specific words to be taught together. In the pretest of ten to twenty words she includes one or more of the following types of words for the reasons given:

TYPES OF WORDS	REASON FOR SELECTION
Words which pattern regularly, having common elements such as the same phonograms: *at* – fat, hat, sat *it* – hit, sit	To help children recognize regular spelling patterns.
Words needed for an immediately anticipated writing experience. They may be related to a topic, e.g., At the Beach – *boat, sea, trip, afternoon, blue, careful, fish, games, swimming, lunch.*	To facilitate the flow of written expression.
The verbs *am, are, was, is, were* are taught early in the program because they are used so frequently. Words of very high frequency but difficult to spell (*asked, because, while, would could, dear, friend, where, which*) are listed on a chart for ready reference.	
Words with a common structural element, such as those which drop silent e at the end of a word before adding the suffix – ing *(having, making, riding, writing).*	To help children form a generalization.
Selected demons – words which pattern irregularly (*bicycle, enough, guess, caught*).	To stagger the presentation of words known to be difficult.
One of a pair of homonyms (*ate, road*).	To fix the meaning and spelling before presenting the other in the pair.
Words from Level 1 which are frequently misspelled in daily writing (*better, each, from, night*).	For review and rechecking.

Level 2 words are grouped according to some of the suggestions on pp. 172–173. *Word Groupings for Anticipated Writing Experiences* are listed on pp. 176–181.

It is important for each child to have a sufficient number of new words to study and learn each week. When the pretest does not yield enough words, the teacher lengthens the pretest or includes more demons or moves children to the next higher spelling level.

Some teachers find it helpful to keep these pretests in a special notebook so that they have a record of words which the children frequently misspell. These hard words can be included for periodic review in retests.

FROM PRETEST TO RETEST

The series of spelling lessons begins with a pretest. It is not necessarily a "Monday through Friday" process, but a cycle which may last three, five, eight or more days. How long a cycle takes depends on the ability of the group involved, its performance on the pretest, the intervening holidays, and interruptions. The cycle includes:

Administering pretests.
Correcting pretests and recording errors on individual lists.
Taking tally of class and/or group errors.
Teaching the spelling of common error words.
Studying words on individual word lists.
Testing words on individual lists.
Carrying on independent activities.
Retesting and recording errors.

The steps in the spelling cycle are detailed below. It shows the teacher's role in relation to the pupils' activities as the class moves through the cycle.

THE TEACHER	THE CHILDREN
Prepares a pretest of 10–20 words, following suggestions on page 165. Reviews purpose and procedure for taking pretest.	Understand that: pretest will show words needing study; there is no penalty for errors.
Gives guidelines for preparing papers. Fold test papers in half. Fold or leave margins on the left and right sides of the papers. Put heading on paper. Number spaces for test words. (See form opposite.)	Prepare test papers as suggested. Write as teacher dictates.* Name School Date Class 1. windows 2. city 3. street 4. building 5. houses 6. boat 7. air 8. cars 9. river 10. ship 11. store 12. across 13. train 14. writing 15. riding 16. making 17. buy 18. people 19. where 20. large

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**NOTE:* Words were selected for writing about the topic, My City.
From Level 2 these words are included: those which do and do not pattern regularly; spelling demons; those illustrating the generalization of dropping *e* before *ing;* one of a pair of homonyms. From Level 1 are spelling demons selected for review.)

THE TEACHER	THE CHILDREN
Administers the pretest. In whole-class organization dictates one test by pronouncing each word, giving sentence with the word in it, and pronouncing the word again before the children write it.	Take the pretest. Listen attentively to the presentation of the word. Wait until they hear the word for the third time before writing.
In group-type organization, uses two tests. Tests one group first, and on completion of this test or in another spelling period, tests the second group. May also test two groups simultaneously by directing voice and attention to one group and then to the other as pupils write the words.	When groups are being tested simultaneously, listen for their group's word. Print or write legibly, since poorly-formed letters make a word appear to be misspelled.
Assists in correction of pretest. Realizes that pupils' self-correction is preferable to correction by teacher or classmate, but initiates this self-correction gradually.	Correct pretest. May begin by correcting the first few words with teacher completing the task. Gradually work up to correction of entire pretest.
Makes available appropriate word lists. Occasionally writes troublesome test words on chalkboard, e.g., homonyms: *ate, eight;* words whose pronunciation may sound similar to pupils: *brought, bought;* words needing capitals, periods, or apostrophes: *Sunday, Mr., o'clock.*	Compare words with printed or written form. (If help is needed in proofreading, go back to letter-by-letter checking as explained in Grade Two.)
Checks as children make corrections.	Note and correct errors on their papers: draw one line through incorrect spelling; copy correct form from list or chalkboard, writing it near the misspelled word. train
Tallies class and/or group list of misspelled words. Uses show of hands.	Indicate their misspelling of a word by raising their hands as teacher says it.
Checks to see that each pupil has recorded correctly all of his misspelled words in his spelling notebook. Does this before individual studying begins.	Prepare personal spelling lists. Copy the correct form of their own misspelled words into spelling notebooks for study. (See sample notebook page below.)

SUGGESTED FORM FOR SPELLING NOTEBOOK

My Study List

Test Words	*Other Words*
October 5, 19 (Pretest)	
people	skyscraper
beat	heliport
across	escalator
train	pier
writing	
buy	
where	
October 11, 19 (Retest)	
people	

THE TEACHER	THE CHILDREN
Teaches the spelling of common error words as revealed from class tally. Uses method somewhat like the following:	Develop a pattern for learning the spelling of a word.
Presents the word orally in a sentence. Calls on individuals to repeat the sentence.	Hear and say the word in context several times.
Writes the sentence on the board; isolates the word.	See the word in context. Become aware of letter sequence.
Indicates spelling syllables by underlining or slashes, e.g., *peo ple* or peo / ple. Verifies syllabication in dictionary, if necessary; calls children's attention to heavy face type of entry which gives spelling syllables.	See the parts (syllables) in the word. Those able to use simple dictionaries with word syllables indicated refer to them to verify syllables.
Highlights parts of word which make it easier to be learned, e.g., phonetic elements, configuration or structural clues.	Note that *rain* and *train* rhyme, that the long *a* sound in both words is made by *ai.*
Finds hard spots. Helps children discover or suggests a way to fix in mind the correct spelling of these danger spots either by generalizations or by a mnemonic.	Some see that silent *e* is dropped before *ing,* e.g., *having, writing, riding, making.* May find mnemonic helpful, e.g., you need an *ear* to *hear; meat* is to *eat.*
Follows the word-study method used by the children in studying words on their individual lists.	Concentrate on words and volunteer answers as teacher demonstrates and reviews study method explained in detail below.
Checks children's word-study methods through group work at chalkboard.	Indicate their understanding of the word-study method or their need of assistance as they work at chalkboard.
Assists and supervises as children begin to study words individually.	Study words by method similar to the following: Look at word. Pronounce it. Recall its meaning. Spell it orally. Write it from memory. Compare it with sample.
Realizes that if child can write a word correctly three times, he probably knows it.	*If correct:* Write the word again from memory. Compare it with the sample. Do this as many times as is necessary to fix it in mind. (Three times is generally sufficient.)
Discourages erasures in correcting because they do not show child his hard spot.	*If incorrect:* Draw one line through misspelling. Write correct form near it. Look for hard spot. Plan how to "fix" the spelling. Write and compare the word until they can do it three or more times correctly.
May teach or test other group(s) as study group works independently.	Continue studying their hard words in the same way.
Assigns partner from same group for each pupil working independently. Tries to pair those who will be mutually helpful.	Partners quietly and informally test each other when they feel they have learned their hard words. Use back of study paper.
	Note words which need additional study. Enter them in spelling notebook.
Realizes that functional and creative activities involving the spelling of words in context are preferable to activities in which words are written in isolation.	Understand purpose of activity. Are able to read and comprehend directions and can carry them out. Work quietly without disturbing others.

THE TEACHER	THE CHILDREN
Has children write original sentences using review words and test words.	Get additional experience in using words in context.
Reviews sentence signals: begins with capital letter; ends with period or question mark.	Practice and become more familiar with sentence format.
Plans increased use of dictionary.	Use picture or other simplified dictionaries and printed spelling lists to observe alphabetical arrangement within a letter grouping.
Assigns words to be alphabetized where first two letters are the same *(already, along, also)*.	Arrange words alphabetically, realizing that the third letter controls the arrangement.
Provides picture or other suitable dictionaries.	Refer to dictionaries to check meaning and spelling of words in writing independently.
Locates material in spelling textbooks or makes up original exercises which give practice with spelling words.	Work alone at meaningful activities. Use picture or other appropriate dictionaries, or word lists to check spelling.
Has pupils write plurals for *apple, dish* (See suggested lists, *Word Groups,* p. 174).	Find that some words become plural by adding *s,* others by adding *es.*
Teaches the use of contractions for informal writing. Elicits the original words which formed the contractions, and conversely, the contractions for given words. (See *Word Groupings,* p. 174.)	Understand: that a contraction is a short way of writing and saying two or more words; that *it's* comes from *it is;* that *I have* is contracted to *I've.*
Teaches the use and need of the apostrophe. Provides opportunity for writing contractions and for giving words which form the contraction.	See reasons for apostrophe in writing contractions: to show omission of letter or letters; to avoid confusion with other words (*it's, its*). Practice writing contractions.
Provides opportunities for developing generalizations through observation: have, having make, making ride, riding (See *Word Groupings, p. 174.)*	Formulate the generalization that silent *e* is dropped before – *ing.*
Gives a list of words and asks for words that mean the opposite. (See *Word Groupings,* p. 175.)	Use dictionaries or word lists, if necessary, to provide these words, e.g., *end-start, begin.*
Has pupils review and clarify meaning and spelling of homonyms. (See *Word Groupings,* p. 175.)	Review phonetic and pronunciation skills as they look for homonyms in dictionaries or word lists, e.g., would associate *for* and *four,* but reject *fur.* Use homonyms in sentences to indicate their understanding of the differences in meaning.
Expands dictation activities.	Practice attentive listening.
Uses test words, familiar spelling words, new words which pattern regularly to develop a sentence or two for dictation.	Help, at times, to compose sentences for dictation.
Asks for statement of sentence format or signals.	Recall: beginning capital letter; final period or question mark; indentions.
Reviews in detail procedures for giving and taking dictation of sentences:	Know they will hear the entire selection once before writing it.

THE TEACHER	THE CHILDREN
Reads through the whole selection (one or two sentences), using normal pacing, pronunciation, appropriate inflection and intonation.	Listen for general meaning of selection; for use of homonyms to indicate their spelling (*our* street, riding *by*); for clues to final punctuation.
Example: Did you see the snow/fall on the city/during the night?/It made our streets/clean and white/until the cars/came riding by.	
Reads selection again, phrase by phrase, as indicated above, without undue emphasis on pronunciation.	Begin to write the exercise, phrase by phrase, from dictation.
Rereads the selection for the last time in the same manner in which it was read initially. Allows sufficient time for pupils to make changes or corrections after this third reading. Counts as correct any changes pupil makes before papers are collected or exchanged.	Check their work during and after this third reading. Make necessary corrections (see p. 167) as revealed in the rereading. Receive credit for what they correct. Know that uncorrected errors count against them.
Realizes that dictation is given to strengthen listening skills and to reinforce the mechanics of writing.	Listen carefully and are able to apply skills of sentence recognition, of using capital letters, of correct spelling, of appropriate punctuation.
Finds in addition that the dictation exercise may reveal pupils who do not hear the same phoneme that is dictated. This may be a clue to their speech and reading needs.	Some may hear "wide" for "white" or "doing" for "during" and so misspell these words in the dictation exercise.

EVALUATING INSTRUCTION

Knows that most significant test of a good spelling program is in terms of words child uses and how well he spells them in writing situations.	Examine their folders of written expression to detect misspelled words and make corrections.
Gives a retest of 10–20 words on the words of the cycle after difficult words have been taught and pupils have completed studying them. Includes some review words. Occasionally, gives a dictated sentence or two, using test and review words.	Prepare papers for test, using appropriate heading, etc. (p. 166).
	Wait until word is said, used in sentence, and repeated before writing it.
	Write legibly because poor-formed letters may cause a word to appear misspelled, e.g., broom for brown, box for boy.
Collects and corrects retest. Tallies errors and keeps record of words needing additional teaching or review.	Correct misspellings as indicated by the teacher's corrections.
Returns papers to pupils, calling attention to cause of error, e.g., *i* that looks like *e*.	Enter the correct form of the word in their study lists in spelling notebooks (p. 167).

REVIEWING WORDS

Review is important in a spelling program and should be planned to meet the needs of the class. Words that are persistently misspelled by many children need frequent group or class review. The more difficult a child finds the spelling of a word, the greater is the number of repetitions the word requires. These repetitions are spaced at increasingly longer intervals. The child should also develop the habit of looking closely at the letter sequence of words, of using generalizations and mnemonic devices.

Pupils review spelling words as they restudy words on their individual lists. The teacher also reviews words by list tests or by the dictation of sentences to test the pupils' ability to spell in context. Alternating these two procedures will show how well a pupil can put to use the words he learns and will stimulate fresh interest in the testing procedures.

LEVEL 2 WORD GROUPINGS

Words with Common Elements

Rhyming Words – Words that have a common structural element

may
stay

hat
fat
sat

sun
gun

hot
shot

call
small

cake
lake

stop
top

pet
yet

sing
spring

hand
land

side
ride

same
game

feet
street

bird
third

hill
kill

nine
line
mine

boat
coat

seen
green

gold
hold

rain
train

park
dark

air
hair
pair

show
grow

hear
near

end
send

part
start

hit
sit

sleep
sheep
keep

hard
yard

ship
trip

light
might
fight

corn
born

kind
wind

grass
class

bread
head

bear
wear

dress
guess

died
tried

brought
bought

Short Vowel Sounds

/a/

bad
fat
land
catch
shall

camp
that's
hand(s)
sat
hat

/e/

ten
yet
sled
dress
kept

end
left
sent
yes
eggs

pet
send
fell
rest
set

bread
head

friends
guess

/i/

it's
Miss
miss
fish

lives
sick
kill
killed

six
lived
bit
ship

trip
sit
hill
still

since
wind
till

built

/o/

top
hot
stop

stopped
box
shot

/u/

cut
sun
lunch

gun
such
jump

Long Vowel Sounds

/ā/

ate
make
take(n)
cake
game(s)
face

state
lake
same
name(d)
late(r)

birthday
stay
may
plays
playing

wait
afraid
train
rain

eight

/ē/

feed
feeding
weeks
sheep
feet
trees

street
green
sleep
keep
seen

clean
sea
meat
eating
reading
leave

even
evening
being

received

piece

/ī/

side
outside
ride
decide(d)
life
ice

I've
I'll

lives
like(d)
like(s)
time(s)
sometime(s)
mile(s)

wind
kind(s)

nine
mine
line
fire
tire(d)
quite

died
tried

high
light
might
fight

fly
why
try

/ō/

broke
those
suppose

hole
rode
wrote

boat
coat
road
coal

gold
hold
both
won't

grow
show
own

window(s)
tomorrow

/ū/

use
used

beautiful

during

knew

Double Letters

Medial Consonants

different
stopped
apple
supper
happened
suppose
rabbit

letters
cotton
yellow
killed
spelling
finally
eggs

funny
running
dinner
swimming
sorry
merry
tomorrow

Final Consonants

till
hill
still
kill
shall
call
fall
small

fell
full
class
grass
across
Miss, miss

dress
guess

Medial Vowels

trees
feed, feeding
green
between
feet
street

sleep
sheep
keep
weeks
poor
food

floor
looking
books
foot
afternoon
wood(s)

Words to Which Generalizations Apply

Most plurals are formed by adding s.

Some plurals are formed by adding es:

grasses
classes
Misses

dishes
wishes
guesses

boxes
sixes
dresses

watches
churches
bunches

Words ending in silent e drop the e before adding ing. (Levels indicated)

have (1), having (2)
make (1), making (2)
write (1), writing (2)
ride (2), riding (2)
live (1), living (3)
close (1), closing (8)
take (1), taking (3)
love (1), loving (4)
leave (2), leaving (5)

use (2), using (5)
come (1), coming (1)
hope (1), hoping (4)
give (1), giving (3)
place (1), placing (10)
face (2), facing (NL)
suppose (2), supposing (NL)
fire (2), firing (NL)
ice (2), icing (NL)

An apostrophe shows the omission of a letter or letters in a contraction.

Present similarly-formed contractions together. By induction help pupils to draw generalization of how contractions are formed by observing the contractions and discussing their meanings.

wasn't
didn't
don't
couldn't
isn't
wouldn't
can't
haven't
won't (needs additional explanation)

that's
it's

o'clock (needs additional explanation)

I'm

I'll

I've

Proper names, titles, I begin with capital letters.

Christmas
Thanksgiving

Friday
Saturday
Sunday

I and contractions
I'll, I'm, I've

Santa Claus

Miss
Mrs.
Mr.

Abbreviations are followed by periods.

Mrs.

Mr.

Words that are regularly inflected

Call attention to the building of new words by adding *s, ed,* and *ing.*

Example:

answer
hand
kill
work
show
ask
clean
look

answers
hands
wait
start
train
learn
iron
call

answered
handed
camp
park
open
turn
land
end

answering
handing
happen
thank
stay
clean

Groupings by Meanings

Opposites (Antonyms) (Level 2 words unless otherwise indicated)

end–start, begin (4)
keep–give (1)
sorry–glad(1), happy (1), merry
far–near
comes–goes
mine–yours
ask–answer
left–right (1)
spring–fall
small–big (1), large (1)
young–old (1)
miss–hit
front–back (1)
open–close (1)
born–died
kept–gave (1)
stopped–went (1)
morning (1)–evening
under–over (1)
bad–good (1)
began–finished

tomorrow–yesterday
go (1)–stop, wait
stay–go (1), leave
different–same
aunt–uncle
dark–light
lost–found (1)
sometimes–never (1), always (1)
came (1)–left, went
walk–ride, run (1)
walked–rode, ran (1)
walking–riding, running
winter–summer (1)
day (1)–night (1)
woman–man (1)
land–sea, water (1)
sick–well (1)
nothing–everything
stayed–went (1), left

Homonyms. (Level 2 words unless otherwise indicated.)

Suggestion: Teach the spelling and use of only one homonym at a time.

When each word in a set of homonyms has been taught separately, help pupils to see the difference between them in both use and spelling.

see, (1), sea
Miss, miss
by (1), buy
clothes, close (1)
rode, road
know (1), no (1)

right (1), write (1)
for (1), four (1)
here (1), hear
would (1), wood
ate, eight
to (1), too* (1), two (1)
*(*Too* presents the most difficulty.)

our (1), hour
new (1), knew
their (1), there (1)
its (1), it's (1)
read (1), red (1)
where (1), wear

WORD GROUPINGS FOR ANTICIPATED WRITING EXPERIENCES

Topic: Family Living – Autobiography

LEVEL 1

wanted
be
sister
daddy
come
coming
house
door
name
man
room
him
must
his
her
next
am
always
you
cold
doll
eat
fine
going
help
little
new
pretty
read
think
want
because
country
didn't
friend
car
baby
father
mother
every
old
day
days
while
no
off
give
thing
things
any
then
had
our
has
night
Christmas
brother

LEVEL 2

evening
houses
lives
uncle
woman
cousin
grandmother
family
aunt
together
same
rest
iron
plant
hour
wash
visit
small
named
everything
watch
ago
sometimes
gave
early
finally
later
dark
till
tomorrow
guess
left
between
party
merry
present
show
use
used
important
Thanksgiving
kill
killed
afraid
tired
being
care
does
front
end
behind
bicycle
hold
both
knew
taken
anything
church
body
eyes
face
feet
hair
hand
hands
head
clothes
coat
dress
hat
shoes
suit
born
birthday
life
clean
wear
friends
likes
mine
myself
foot
toys
sleep
others
person
I'll

LEVEL 3

grandma
grandfather
papa
parents
son
child
wife
women
married
hall
company
everybody
everyone
himself
master
tall
takes
talk
among
garden
painted
porch
radio
picnic
bell
tonight
sometime
given
gives
anyway
flag
valentine
flew
Easter
song
babies
names
maybe
beat
band
string
became
free
inside
drive
helped
all right
doctor
bag
toy
giving
really
largest
we'll
arm
ears
teeth
skin
nose
bath
cloth
cap
stockings
dance
dressed
fur
grew
grown
hospital

laugh
laughed
moved
mad
met
scared
paint
short
rather
known
age
able
alone
busy
showed
frightened
felt
club
crying
cry
cried
spend
move

Halloween
ghost

LEVEL 4

broadcast
ear
eye
finger
blood
clothing
gloves
glasses
handkerchief
pants
pocket
shirt
tie
wore
shoe
sleeping
drum
America

angry
roll
least
rayon
moving
American
nylon
television
United States
circus
parade
popcorn
theater
beach
hotel
faster
laughing
drop
dropped
you'll
yourself
themselves
horn

lead
leader
luck
heart
feast
quiet
rolled
anyone
thankful
God
below
engine
especially
waited
stuck
possible
plane
loose
laid
joy
falls
cleaned
awake

bedroom
cellar
chimney
fireplace
furniture
roof
upstairs
downstairs
steps
wooden
nail
needed
daughter
grandpa
mama
mother's
older
ours
newspaper
visited
save
washed
interested

Topic: Social Studies

LEVEL 1

each
have
us
go
over
do
also
one
there
people
are
did
were
that
or
sure
heard
told
well
this
could

should
let
time
once
year
years
long
when
milk
water
car
men
from
country
is
put
bring
other
some
at
here
to

lot
in
we
came
just
most
by
its
right
now
summer
morning
tree
work
town
will
up
down
them
make

LEVEL 2

river
half
spring
without
rain
sun
why
light
world
comes
fall
air
weather
hot
warm
still
having
wind
winter
state
goes

can't
wasn't
won't
set
coal
built
building
street
war
line
top
airplane
high
across
government
sea
boat
ship
train
cars
leave
careful

Social Studies Level 2 (Cont.)

different
barn
farm
land
cow
cows
road
wagon
cotton
wait
riding
corn
cut
wood
trees
bought
wants
done
broke
piece
bad
rode
ride
under
decided
liked
far
hunting
gun
shot
happened
camp
apple
apples
bread
turkey
eggs
candy
food
cake
drink
ice
buy
store
dinner
table
supper
dishes
eating
hard
full
kept
fat
kinds
makes
ate
enough
money

LEVEL 3

southern
cross
sky
west
fixed
bright
star
captain
army
soldiers
earth
geography
states
discovered
countries
mountain
desert
mud
law
history
mouth
forest
oil
bridge
neck
low
machine
silk
cannot
ocean
north
gas
pay
mail
soap
bottom
president
lay
farmer
pig
hen
cattle
raise
fence
seeds
hay
shoot
picked
robin
truck
worked
hide
need
although
pieces
noise
stone
buildings
village
electric
waiting
hungry
suddenly
often
dry
broken
filled
potatoes
vegetables
wheat
egg
salt
sugar
tea
butter
fruit
ice cream
stove
kitchen
cook
rich
sweet
cost
spent
dollars
sold
cents
glass
boxes
sell
health
bit
knife
order
plenty
breakfast

LEVEL 4

northern
fill
climate
sound
whether
flood
police
policeman
settled
colonies
region
industry
goods
paid
ore
steel
tin
trade
western
fort
tribe
citizen
foreign
point
wool
constitution
east
coast
tent
common
thick
court
market
cause
post
post office
general
soldier
peace
shone
crops
grain
oats
row
seed
soil
planted
growing
dig
dirt
calf
bee
honey
goat
hang
hung
cabin
prize
hind
mouse
stream
creek
valley
spot
led
raised
square
useful
railroad
finished
wheel
greatest
landed
bunch
shining
autumn
die
expect
rainy
cloud
sunny
begins

Social Studies Level 4 (Cont.)

bloom
leaf
moss
frozen
turning
rice

beans
pumpkin
pie
meal
cookies
cheese

coffee
cream
fresh
bottle
package
disease

germs
mill
pounds
cooked
cooking
dollar

shop
cover
bowl
dirty
cup
dish

Topic: Everyday Experiences (Play; School)

LEVEL 1

run
again
next
started
with
ball
first
good
home
last
made
out
boy
boys
play
played
best
five
ran
who
saw
back
three
four
girl
girls
book
write
teacher
of
about
please
until
can
red
today
school
tell

see
close
know
I'm
said
me
grade
get
as
say
two
get
after
not
week
into

LEVEL 2

spelling
writing
arithmetic
books
paper
class
learn
learned
studying
vacation
wrote
floor
window
windows
full
game
games
fish
fishing
swimming
running

jump
jumped
playing
plays
turn
catch
caught
even
fight
sled
outside
hit
side
miles
hill
fly

LEVEL 3

baseball
mile
race
swim
throw
threw
team
rope
skate
sleigh
center
slide
won
strong
slowly
card
held
leg
pull
pulled
middle

round
wide
rubber
carried
heavy
inches
power
supposed
carry
skating
stick
test
art
lines
English
lesson
lessons
education
teach
study
taught
P. S.
pen
pencil
draw
chair
desk
doors
library
corner
log
office
stairs
bank
teacher's
program
easy
colored
gray

orange
pink
else
group
job
passed
word
words
pass
course
ring
plan
hurry

LEVEL 4

science
drawing
spell
add
drew
rang
sew
studied
act
dust
closed
brush
teaching
learning
college
subject
block
ink
practice
piano
nurse
principal
sentence
page

Everyday Experiences Level 4 (Cont.)

cards
beads
safe
recess
public
besides
golden
silver
track
base
baseball
choose
inch
hop
pole
quit
skiing
sliding
win
pool
fighting
reach
bat
bow
break
form
size
sign
probably
shut
sight
kite
bike
swing
flying

Topic: Trips

LEVEL 1

us
on
big
few
way
many
but
look
looked
black
she
was
don't
for
so
great
more
didn't
than
which
got
through
he
never
if
cat
dog
took
away
find
take
how
found
like
my
nice
only
something
large
bed

LEVEL 2

walking
walked
sheep
hole
ground
sat
woods
oh
open
opened
young
pair
yes
rabbit
horse
horses
bird
birds
walk
stop
park
reading
story
interesting
part
ever
city
music
sing
picture
pictures
quite
poor
I've
received
that's
it's
finished
such
ready
haven't
isn't
couldn't
wouldn't
suppose
lived
kind
funny
box
grow
fast
lost
looking
hear
hurt
died
own
upon
king
meat
real
keep
feed
feeding
seen
those
lake
brought
lunch
stopped
trip
flowers
beautiful
grass
leaves
turned

LEVEL 3

travel
station
fair
raining
wet
animal
bears
monkey
pony
fox
deer
elephant
squirrel
rat
duck
snake
climb
climbed
build
ways
covered
asleep
deep
board
dead
field
woke
island
tricks
stood
stand
standing
toward
cave
straight
passed
wild
ones
rock
trouble
cage
death
tail
awful
either
flower
sitting
places
hello
good-by
arrived
quickly
wonderful
lady
forget
forgot
whole
feel
feeling
instead
sudden
mean
means
looks
seemed
cool
seat
pick
favorite

cowboy
usually
cities
already
listen
Indian
thought
become
smoke
someone
against
lovely
hardly
awhile
clay
idea
chief
believe
above
living
bet
doesn't
we're

LEVEL 4

zoo
lion
reindeer
seal
pond
rose
roses
bushes
subway
hike
bus
buses
drove
reached
fixed
flat
automobile
bone
watched
watching
bigger
biggest
pan
blow
blowing
larger
amount
slow
begin
fed
brave
placed
returned
sailed
longer
wrong
twice
case
beginning
quick
talked
hid
whom
trunk
voice
there's
I'd
receive
terrible

EXPECTED OUTCOMES - GETTING IDEAS

OBSERVING AND LISTENING

Show by their reactions that they are aware of the importance of listening and observing; form visual images of what they hear and see.

Know when to "tune in" for concentrated listening; begin to recognize their responsibility to listen courteously and attentively and to respond appropriately to other children and adults.

Observe, note, and compare likenesses and differences of physical appearance and/or actions of people, animals, places, things, objects, language; interpret different kinds of symbols; recognize correct and incorrect use and pronunciation of familiar words; discriminate among sounds of consonants, blends, digraphs, vowels; identify and compare sound-letter symbols.

Classify objects, ideas, words, sentences in a general category and one or more subcategories; shift from one grouping principle to another, e.g., animals are classified according to kind, use, habitat, and books about; are becoming conscious of speaker's organization of ideas.

Develop concepts; deepen understanding of familiar concepts; acquire and use related vocabulary; identify meaning of word from context; are aware of unfamiliar words.

Understand the general meaning of what they hear and see. Select main ideas and significant related details from observation and listening experiences.

Begin to discriminate between fact and opinion. Follow sequence; understand cause-and-effect relationships; draw inferences; make comparisons; predict outcomes; form generalizations. Reinforce what they have observed and heard by relating it to their own experience, by asking questions, discussing it with others, making use of it.

Understand and follow appropriate explanations and a series of oral directions given in uninterrupted sequence.

Enjoy language that appeals to the ear, creates images, stirs the imagination, arouses curiosity; recognize language signals – pitch, stress, juncture; get meaning from facial expressions and gestures.

READING AND LITERATURE

Read independently for pleasure and information a wide variety of materials at second- and third-grade levels. (Able pupils read more difficult books.)

Read silently for immediate and delayed recall.

Read aloud audibly with satisfactory volume, articulation, intonation, phrasing, and pause.

Show ability to interpret and make *independent* judgment of material read. Select main idea and related details; understand sequence of time, thought, place; draw inferences; relate cause and effect; make generalizations; draw conclusions.

Add to sight vocabulary words previously analyzed phonetically; understand the meaning of familiar words used in specialized ways, of similes. Attack new words by using phonic clues (initial consonants, consonant blends, short and long vowels, consonant digraphs, diphthongs, variant spellings) and simple phonic generalizations; structural analysis (compounds, variants, affixes, contractions, begin to use syllabication).

Handle books intelligently. Understand and use the title page, table of contents, titles, numbered pages. Begin to use glossary. Show understanding of punctuation signals (periods, question marks, exclamation points, commas), conversation and paragraph format.

Begin to read critically to distinguish fact from fiction, identify author's purpose and mood, judge relevancy, determine completeness.

Interpret legend, compass rose, color on maps and globes; use appropriate map vocabulary.

Begin to read music and science charts.

Organize information in simple classifications.

Master alphabetical sequence in order to locate words by approximate location in dictionary.

Begin to use library sources for reading material; understand location of fiction – nonfiction areas.

Begin to associate the names of stories, authors, and illustrators; add to their list of favorites; enjoy longer stories, especially those with many adventures for a single character.

Recognize different types of stories and poems, but not in technical terms.

Follow sequence of plot development; draw inferences about the plot and characters; support ideas by reference to stories.

Deepen understanding of how and why people behave as they do – and of the common needs and problems of people in different cultures and in different periods of history.

Gain confidence in the importance of their own reactions to stories (even if they represent a minority opinion) and grow in ability to express their ideas in original compositions.

Begin to look at television programs critically, e.g., distinguish fantasy from realism.

Develop skills, understandings, concepts to help them raise their own standards of taste. Evince interest in reading by themselves many of the stories and poems read to them.

EXPECTED OUTCOMES - EXPRESSING IDEAS

SPEECH IN ACTION

Feel at ease in speaking situations. Have increasing confidence in value of own ideas and ability to express them to individuals or group. Respect the ideas of others.

Understand need to select conversation and discussion topics of general as well as of personal interest; offer relevant observations, ask relevant questions; begin to avoid repetition of points already made; to direct questions and comments to speakers other than teacher; to offer imaginative and original but not always plausible solutions to problems.

Grow in ability to organize ideas for reporting, develop sequence, keep to the topic, show cause-and-effect relationship, make comparisons, give examples; begin to distinguish between fact and opinion, give clear directions, compose an original story with plot and conversation.

Create or interpret character roles through spontaneous dialogue and action in creative dramatics; read parts in short plays found in readers and anthologies; adjust voice to character and situation.

Participate in choral speaking activities and individual recitation of favorite poems.

Observe the amenities: wait turn to speak; use accepted pattern for recognition; face person or group addressed; use name in addressing person; avoid flat contradiction; use courteous expressions.

WRITTEN EXPRESSION

Continue to contribute to group compositions; are aware of purpose for group composition, have increasing confidence in own ideas; show more interest in ideas of others; begin to evaluate contributions objectively.

Organize ideas with teacher guidance to follow chronological sequence; make comparisons; show classification; develop simple cause-and-effect relationships.

Copy accurately meaningful material; write sentences from dictation; take simple notes in own words on reading material.

Write independently sentences, paragraphs (assigned by teacher or selected by child), letters, verses; begin to be aware of intended audience.

Write headings according to school policy; follow directions for filling in forms; write date, greeting, and closing in letter; address envelope in block form; observe standards for neatness.

Understand the need for the mechanics of written expression and use:

Capital for first word in a sentence, proper names and initials, words relating to the Deity, Bible, religious holy days, holidays; key words in titles; I; names of days, months; heading, salutation, and closing of a letter; Mr., Mrs., Miss, P.S., Dr.

Periods after initials, abbreviations (St., Ave., Pl., names of states), statements.

Question mark after questions.

Comma in dates, after the salutation and closing of a letter.

Apostrophe in contractions and possessives.

Right-hand and left-hand margins and indentation for first word in a paragraph.

Work with teacher to reread and revise material. Proofread to find and correct some errors in spelling, punctuation, capitalization.

EXPECTED OUTCOMES - LEARNING ABOUT LANGUAGE

Extend understanding of what language is and how it operates; begin to trace history of the English language; become aware that the English language is still changing and growing.

Continue their interest in words; realize that experiences increase their vocabulary; develop vocabulary with appreciation of differences and similarities in word meaning; begin to substitute precise and descriptive words (synonyms, antonyms, onomatopoeic or alliterative words, similes) for overworked words; realize that words have many meanings depending on context.

Use picture and beginning dictionary for word meaning.

Understand and use first-letter, second-letter, and third-letter alphabetization.

Recognize sentence as a group of words conveying meaning. Use basic sentence patterns. Recognize sentences in oral discourse by pitch, stress, juncture; in written material by capitals, periods, question marks; two main parts of sentence as the subject and predicate.

Understand and accept concept that home and/or community language may (may not) differ from the school's language. May begin to use school language.

Increase knowledge of speech production; improve articulation; develop simple standards for acceptable volume in the use of voice in pupil-pupil, pupil-teacher, pupil-group, pupil-class, pupil-assembly activities.

Maintain ability to write in manuscript. Write in cursive script with attention to straight down strokes except *c* and *o*, acceptable uniform spacing, parallel strokes, alignment of letters; observe correct position and placement of material on desk with regard to right-handedness or left-handedness.

Spell accurately words from Levels 1 and 2, words from own writings and other sources. Use as source of words spelling lists, dictionaries, spellers. Keep individual list. Apply word-study method; make use of generalizations in writing unfamiliar words.

CHAPTER 3

THE PROGRAM IN GRADE FOUR

Children entering Grade Four are making the transition from the primary to the intermediate grades and are ready to deepen their concepts about language and apply their knowledge of language in a variety of more mature experiences and activities.

Language develops best in an atmosphere of mutual respect, wide tolerance for language limitations, and a recognition of the value of ideas, however poorly expressed. Provision is made for all children to contribute and to have the satisfaction of seeing their ideas considered worthy of discussion and, at least, occasionally accepted. Satisfactory participation in oral and written activities encourages deliberate review and evaluation of individual and group experiences.

The language arts program in Grade Four is designed, therefore, to help pupils:

Reinforce the habit of reviewing experiences, using language to clarify and organize them.

Generate an interest in language and a sense of its excitement and power through such activities as creative dramatics; listening, reading, and reacting to stories and poems; choral speaking.

Extend ability to observe and listen accurately, purposefully, and critically; to speak effectively, selecting appropriate words and language structures.

Refine and extend knowledge and use of the reading skills – word-recognition techniques, comprehension, and work-study skills.

Extend understanding and appreciation of literature and increase insights into the universality of human experiences.

Develop increasing independence in written expression through instruction and practice in composition – selecting, organizing, and expressing ideas, revising and proofreading them – and in the mechanics of handwriting, spelling, usage, capitalization, and punctuation.

Improve understanding of the nature of language – its sound system, intonational patterns, word usage and sentence structures; and the history of language – changes in word meanings, new words, variety of dialects.

Language activities are grouped to show the receptive and expressive aspects of the program. They are arranged under the headings of:

Getting Ideas. Listening, observing, and reading to extend auditory and visual discrimination, comprehension, and literary appreciation.

Expressing Ideas. Speaking and writing to communicate ideas and feelings.

Learning about Language. Extending concepts about English; increasing children's understanding and control of words in context, sentence patterns, and usage; developing skills of handwriting, spelling, and speech.

As the teacher plans learning experiences for children, she is aware of the inherent interrelationship of language skills. She knows that in any language activity, listening, observing, speaking, reading, or writing may be involved. She still finds it necessary, however, to plan activities which focus children's attention directly on one or the other of the interrelated skills.

GETTING IDEAS: THROUGH LISTENING, OBSERVING, READING (With Related Verbalization)

Listening and Observing Experiences

Listening and observing are complex skills which can be developed and improved through planned activities.[24] Before beginning any program, however, the teacher notes her pupils' results on the most recent eye test and audiometer hearing test.

Early in the year, the teacher, using her own or a commercially prepared exercise, tests the children's ability (on an auditory level) in factual recall, interpretation, and drawing conclusions. She evaluates the results on a group and individual basis and plans lessons accordingly. At stated intervals throughout the year, she retests the children, helps them to evaluate their growth and become aware of areas still needing improvement. Similarly, the teacher can devise a test to check the observational powers of children. She can display or project an action-filled picture for several minutes; remove it; then ask questions to test recall of main idea and details, drawing of inferences and conclusions.

Note: In the two-column material which follows, *The Teacher* column suggests learning experiences which may be planned by the teacher to implement the program. She need not use all the activities, nor in exactly the way described. She selects, adapts, and improvises learning experiences appropriate to her children. *The Children* column indicates some of the responses which may be expected, and some of the ways in which children may participate. Children's originality and creativity will frequently result in responses and reactions quite different from those described. This is to be encouraged.

Extending the Skills of Auditory and Visual Discrimination

LISTENING AND OBSERVING TO IDENTIFY

THE TEACHER	THE CHILDREN
Guides children to survey listening time for activities in out-of-school situations.	Become consciously aware of how much of their time goes to listening. List by label or drawing their out-of-school activities; estimate how much listening for information and fun (including appreciation) is involved in each activity.

Listening to:	*Fun*	*Information*
Parents		
Television		
Radio		
Movies		
Friends		

THE TEACHER	THE CHILDREN
Uses same techniques for in-school situations; directs them to note which they do more of – listening, speaking, or reading.	Find that they listen a great deal in school; may compare listening, speaking, reading time.

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[24] For a fuller treatment of the nature of listening and observing, see pp. 21–38.

THE TEACHER	THE CHILDREN
Helps children to evaluate their listening skill: What do you recall? Did you have to ask Mother (Dad) to repeat directions? Did you carry them out correctly?	Realize that many times they are only half-listening, tuning in when they hear a key word, a word said emphatically, or a change in tempo.
Assigns pairs of children to listen to the weather (or news) report on a selected station at stated times during the day and report on local weather forecast.	Work in pairs; follow directions; give individual reports on what *they* heard; compare and note any variations in reports; become aware of need to focus attention during listening activity.
Alerts children to notice how often listeners ask: What did he say?	Become aware of poor listening habits of others.
Initiates a discussion of the differences between passive and active listening. (Some authorities describe active listening with comprehension as *auding*.)	Identify *passive listening* with times when they are aware of sounds but don't think about them for any length of time and are not distracted by them – e.g., listening to background music, air conditioner, construction noises, traffic, group conversations. Identify *active listening* with times when they listen closely, really think about what they are hearing, and respond – e.g., hear music and snap fingers; tap feet in time to rhythm; sing or whistle; hear a word and think of rhyming words, or repeat it for pleasing effect; listen to TV commercial, buy the product, and compare its qualities with advertising claims; become aware of misleading advertising; listen to a report and get information; listen to a story, learn the names of the characters, follow the plot, anticipate the outcome.
Extends discussion to include an analysis of distractions from active listening.	List things that they think interfere with their listening (outside noise, bells, monitors, group activities, teasing). Take turns during a stated period being "Watchers" or "Lookouts for Distractions" in school situations; list these and compare with class list; find common causes of distraction; suggest ways of eliminating major ones.
Devises a test of listening attention and accuracy.	Learn their listening strengths and weaknesses.
Selects a factual passage (one or two paragraphs) of interest to the pupils. Prepares clear-cut, specific questions to identify *who, what, why, where, when, how.* (Children's weekly papers often feature such tests.)	Are motivated to listen attentively.
Distributes paper; directs pupils to fill in school heading and number five lines (or whatever number of lines are needed to answer questions).	Understand directions; may ask for further explanation before test is given. (Asking to have directions or questions repeated may indicate wandering, inattention, or tuning out.)
Explains procedure: Selection will be read once at normal reading speed.	
Questions will be read once, followed by a brief pause for writing of answer. (7 seconds – 1001 to 1007 counted silently.)	Take Test
Pupils write each answer in pencil on separate line next to appropriate number; skip line if answer is *not* known. Papers are collected for scoring by teacher. (Indicates number of correct responses.)	Equate results as explained: 4 or 5 correct responses out of 5 – Above average listener 3 correct responses out of 5 – Average listener 1 or 2 correct responses out of 5 – Below average listener

THE TEACHER	THE CHILDREN
Uses the same or similar paragraph to test reading comprehension within an identical time span.	Are interested in comparing their listening and reading scores.
An alternate test is to read a series of directions on how to do or make something, omitting a step or mixing sequential order.	Determine what step was omitted or rearrange items in sequential order.
Reviews test items and correct answers.	Begin to understand why they scored as they did.
Devises a test of accuracy of observation.	Become aware of strengths and weaknesses in noticing details.
Prepares a rexographed sheet of pairs of familiar forms, some of which are identical and some of which have one missing part.	Follow directions. Look at pairs closely; insert answer. __________ (answer)
Describes test as one which will show how well they observe differences and similarities. Name of test is *What's the Difference?* Explains procedure: Look at each pair of forms on signal (cricket). Decide whether or not forms are alike in every detail.	John Smith 130 W. 55 St. New York, N.Y. 10019 Miss Ann Jones 560 Jay Street Brooklyn, N.Y. 11201 John Smith 130 W. 55 St. New York, N.Y. Miss Ann Jones 560 Jay Street Brooklyn, N.Y. 11201
If alike, put √ in answer blank. If not alike in every detail, identify the differences. (7 seconds)	Write missing item in answer blank. 10019 (answer)
Write missing item in answer blank. (7 seconds)	Dear Leroy, Your friend, Sam Dear Leroy, Your friend, Sam
Look at next set of forms; proceed as before.	
Stop on signal; hand in papers for scoring.	√ (answer)

THE TEACHER	THE CHILDREN
Returns papers with explanation of scoring: 4-5 correct responses out of 5 – Above average observer 3 correct responses out of 5 – Average observer 1-2 correct responses out of 5 – Below average observer Helps with analysis of errors.	Understand scoring; recognize what they didn't see in their observation.
Guides pupils to develop a set of listening standards.	Have an understanding of qualities needed for attentive listening; contribute ideas and illustrations for poster.

Who's a xxxx Listener?

Do you "tune in"?
Do you stay "tuned in"?
Do you give full attention?
Do you know *why* and *what*?
Do you understand?
Do you think along?
Do you help the speaker by looking at him?
Do you get the "big" idea?
Do you "hitch" it on to something known?
Do you respond with laughter, comments, action, or writing?
Do you get new ideas?
Do you ask questions?
What do you remember?
Do you have to try harder?
Can you decide: I am (am not) a good listener?

Plans periods of intensely concentrated listening and observing.	Increase span of attentive listening.
Introduces game of *Add-a-Phrase* in which one child starts a sentence (Yankee, a little dog) another adds to it (was standing) and another (in the middle) and another (of the street). Each child repeats the first part and adds his own phrase, with a pause between the phrases. Forms groups of six to eight children, selecting one to be leader; moves from group to group. May also be used in spelling a word.	Understand how to play game; know that they are one-third *lost* (or ghost) each time they cannot recall the phrases or continue a sentence; they are out of the game when they are three-thirds *lost* (or ghost).
Provides practice in identifying specific consonant sounds as single consonants, blends, digraphs.	Recognize a *consonant* as a single sound represented by a single consonant letter; a *blend* as two sounds blending together represented by two letters; a *digraph* as a single sound represented by two letters.
Reads a list of words in which a specific sound (consonant, blend, digraph) is repeated at the beginning, middle, or end of a word:	Prepare a paper with numerals listed one to ten.
mine coming swam bright brand abroad cheer mischief march church much	Identify sound by letter name(s) and record it next to appropriate numeral followed by a dash and the letter c (consonant), bl (blend), di (digraph): m (c) br (bl) ch (di)
Selects other blends and digraphs from words in class texts; lists on board – spl, ph; calls on some children to supply words with these letters appearing in any position and other children to indicate blend of digraph and repeat word.	Become adept at distinguishing blends from digraphs. Search for words to be used at practice time; at other times supply the blends and digraphs, calling on classmates to give words. Improve pronunciation.

THE TEACHER	THE CHILDREN
Writes on board a list of words with the same silent letter: wrap write wreck wreath wrong wring gnarled reign gnome gnaw gnat knave knot knit knock knight knife whole whale wheel	Recognize a certain pattern: *w* followed by *r*, the *w* is silent. *g* followed by *n*, the *g* is silent. *k* followed by *n*, the *k* is silent. *w* followed by *h*, the *h* is silent.
Asks children to pronounce words, to notice what is common about them, to use them in a sentence.	Take note of these words in written material; pronounce them correctly. Use these letter combinations when they play spelling games, such as *Ghost*.
Uses same technique to teach variable sounds: gh ghost cough bough ghastly rough high	Become aware that *gh* in ghost has hard sound of *g* in *go*; high has silent *gh* and cough has *gh* sounded like *f*.
Reviews identification of long and short vowels. If children do not have marking system for vowels, introduces use of slash marks (/) to identify sound letter and macron ( ) over vowel to indicate long vowel.	Review their understanding of vowel sounds, and use marking system employed in reader or described here; also develop familiarity with marking system in class dictionary. (See Spelling, pp. 324–325.)
Extends vowel recognition to identification of variant spellings of vowel sounds – groups words for spelling according to vowel sounds; guides children to find and list words from readers with same sound but different spelling. (See pp. 172–173, 332–335.)	Recognize that some long vowel sounds are represented by two letters, one of which is silent: /ā/ is represented by *ea* in *great; ey* in *obey* (whey), *ei* in *reigns, a* in *age, ai* in *plain*. (Some may note exception in *plaid* where *ai* represents /a/.) Classify words under appropriate headings. (See Spelling, pp. 331–333.)
Calls attention to words in reader which show effect of certain consonants on pronunciation of vowels – *l* and *w* on *a; r* on *a, e, i, o, u*.	Realize that *a* in *mall* or *saw* sounds like *a* in *caught*; that *e* in *herd* and *fern* sounds like *u* in *burn* or *i* in *bird, fir*. (Become aware that any vowel followed by *r* has a special sound.)
Encourages children to be alert to the sound of *a* followed by *l* or *r* and sounds of *e* and *i* followed by *r*.	Apply this understanding to unfamiliar words when they try to pronounce them. Use key words – *call, far, her, sir, for*.
Extends audio-visual recognition of syllables.	Deepen their understanding that a syllable is a word or that part of a word in which there is a sounded or spoken vowel.
Reviews activities described on pages 0-0; uses exercises from class readers or supplementary programs.	Have considerable practice in listening attentively to identify syllables in words presented orally.
Guides pupils to develop some generalizations about syllabication.	Apply generalizations as aid to pronunciation; learn that the generalization usually has an exception.
Reads orally a list of two-syllable compound words: baseball, playground, warehouse, cowboy, chalkboard, yardstick, snowman, snowshoes, sometimes; asks children to identify number of syllables; writes words on board; calls on children to rewrite each word in syllables, using method preferred in school or class. (School should establish a policy so children won't be confused.)	Listen attentively; identify syllables by tapping or finger signal. Indicate syllabication by separation, hyphens, or dots: base ball base-ball base · ball

THE TEACHER	THE CHILDREN
Asks pupils to note where separation occurs in each compound word.	Observe that separation comes between the whole word members of the compound word; state the generalization: *One-syllable root words of a compound word are separated as syllables within each whole word.*
Writes a list of one-syllable base words on board: safe move cord quest mind port	Read the words and use them in a sentence.
Puts – – before each word; – – safe – – quest	Build new words by placing two letters before each word; develop an understanding of the structure of words.
Asks children to write letters in the two blanks; accepts any prefix which makes an authentic word. Tries to elicit the name *prefix* for these letters which placed before a small word make a new word; otherwise, gives the name.	May volunteer the term *prefix;* talk about its meaning – something put or fixed before.
Calls on children to read a list of the new words (prefix + base word), to tell how many syllables each word has, and to indicate where each syllable ends (begins). Establishes that prefix is a syllable because it has a vowel sound and the base word is also a syllable because it, too, has a vowel sound.	Show their understanding of syllabication by indicating that syllabic separation comes between prefix and base word. State the generalization: *A prefix is a syllable and is separated from the base word.*
Has children find other examples of words made up of a prefix + a base word.	Compile a list of words made up of prefix + base word.
Develops understanding of suffix as a separate syllable. Follows development for establishing prefix by using one-syllable base words + suffix: *helpful player kindly.*	Give base words and ask other children to place prefix before the base word. Become aware of base word-ending. Break words into two parts or build up new words from root plus suffix (small).
Establishes the exception of *ed.* Writes on board or overhead projector a list of known words ending in *ed*: crowded darted started walked used passed tried jumped folded fired missed helped climbed weeded	Understand that rules have exceptions. Pronounce each word when called upon; identify number of syllables they hear. (Other children form listening committee to verify syllables.)
Guides children to classify words according to syllables and then to identify final sound(s): *One Syllable* — *Two Syllables* walked (t) — crowded (ed) tried (d) — darted (ed) used (d) — started (ed) married (d) — weeded (ed) passed (t) — folded (ed) fired (d) climbed (d)	Classify words for one-syllable and two-syllable groupings. Indicate the final sound they hear in each word; verify with dictionary; tell (or write on board) how dictionary indicates final sound.

THE TEACHER	THE CHILDREN
Calls attention to the three different final sounds. What are last two letters in each of these words? Are they all pronounced the same? What makes the difference?	Observe that words all end alike but that there are three different pronunciations *ed, t, d.*
Let's look at the words in the two-syllable column. What's the basic word in *crowded,* etc.? What do you notice about these words? (They end in *d* or *t*.) Can we say these words without sounding the *ed*?	May indicate that the two-syllable words end in *ed* which is sounded as *ed;* that *ed* adds a syllable to base words ending in *t* or *d.* Try to pronounce the words without sounding the *e;* find they cannot pronounce two *d's* or *t'd* without vowel. vowel.
Guides children to form a generalization about pronouncing *ed* as a separate syllable.	Arrive at the generalization that *when a final ed has t or d before it, the ed is pronounced and forms a separate syllable.*
Has pupils group one-syllable words according to final sound of *t* or *d.*	Group one-syllable words under *t* or *d* One-Syllable Words *t* — *d* walked — tried jumped — used passed — marked missed — fired helped — climbed
Asks: Why don't we hear the final *ed* in these words? What will help you to decide whether to pronounce the final *ed* as a separate syllable?	Suggest many reasons. Make the observation that words not ending in *t* or *d* do not form another syllable when final *ed* is added, that words like *walked, tried,* etc. are one-syllable words.
Lists unfamiliar words and asks children to check those in which the suffix *ed* would be a separate syllable.	Apply the generalization and identify words in which the suffix *ed* forms a separate syllable.
Reads a list of two-syllable words with two consonants between two vowels: candy — butter — chimney garden — center — differ letters — pumpkin	Listen and indicate by signal the number of syllables in each. Know that each syllable has to have a sounded vowel.
Calls on individual children to rewrite each word in syllables at board; others write at desk.	Identify syllables by saying word softly; indicate syllabication in writing.
Asks: Where does first syllable end in *candy,* etc.? Where does second begin? Where does separation of syllables come? What are these letters called? Guides development of the generalization. (Note double consonant has one sound in pronunciation but has two consonants for syllabication.)	Observe that in each word the separation for the syllables comes between the *two* consonants. State the generalization: *Two consonants coming together between two vowels are usually divided to form separate syllables.*
Is aware that words like *chicken, library* with consonant digraphs or blends do not follow the rule; calls this to children's attention when such words come up.	Are aware that most rules have exceptions – digraphs and blends cannot be divided.
Guides children to interpret and use the primary accent mark.	Develop some understanding of the relationship between syllabication and accent.
Provides many activities in hearing and saying words correctly. (See Spelling, Reading, Speaking.)	Have considerable ability in recognizing and pronouncing words but often have difficulty with unfamiliar polysyllabic words.

THE TEACHER	THE CHILDREN
Writes a list of familiar two-syllable words on board – about, person, hundred, sometime, become; asks individual children to pronounce them, indicate number of syllables, and tell which one is stressed or accented when the word is said. If children experience difficulty in recognizing which syllable is accented, taps out the word, stressing the accented syllable: PER son	Recognize and pronounce words easily. Can indicate syllables but may not be certain of which one is accented. Relate the sharper tap to the accented syllable.
Writes the same words on the board. Calls on children to write syllables; asks how they can show in writing which syllable to accent. If no one volunteers an answer, has children look up word in dictionary; guides them to note syllables and mark one syllable; discusses heavy mark as indicator (symbol) of importance; explains ʹ is called primary (first) accent mark.	May have observed the accent mark in dictionary entry or glossary of reader. Find word in dictionary; observe it carefully; learn the symbol ʹ for indicating stressed syllables. Become familiar with the term *primary accent.*
Places accent mark on word as she pronounces it. Calls on children to pronounce and accent other words in list; encourages dictionary verification.	Observe carefully. Listen and watch as child pronounces word and marks accent. Look up word in dictionary; compare with board work.
Provides many experiences with familiar two-syllable words.	Work with whole class, in pairs, or alone to pronounce words, syllabicate them, and place accent mark.
Includes words accented on either first or second syllable according to meaning in context – re córd or réc ord	Become aware that context in which word is used has effect on placement of accent mark.
Guides development of generalization: How many syllables in the word? Where was accent placed? What can we say about placement of accent mark in words of two syllables?	Express in own words their understanding that in *two-syllable words, the accent mark will be on either the first or second syllable.*
Encourages children to apply their rule to the pronunciation of unfamiliar words in their reading. Calls attention to words of three syllables, wherein the accent mark usually falls on either the first or second syllable.	Try to pronounce unfamiliar words by dividing them into syllables, sounding each syllable, and experimenting with placing of stress on first or second syllable. If the word sounds right in context, and it is within the child's listening vocabulary, he can usually approximate the correct pronunciation. May need help with three-syllable words. (Exceptions are children with language problems.)
Guides children to recognize the natural rhythmic pattern (intonation) of the English language. (See Grade Three, pp. 23–25.)	Listen attentively and develop a conscious awareness of the balanced use of strong (stressed) and weak (unstressed) words in speaking and writing.
Helps children to recognize that voice shows feeling or emotion.	Are sensitive to voice tones and facial expression.
Rereads parts of a familiar story in which there is dialogue. Discusses the characters' voice tones – how these voice tones affected them; what the voice tones told about the characters.	Enjoy listening to the teacher's oral interpretation of the conversation of the characters. Express reactions, telling how speaker's tone of voice affects them as listeners.
Records children's voices on tape early in year and toward end of year. (Encourages N.E. children to narrate a short story, using familiar English vocabulary and sentence patterns.)	Prepare to read a brief selection or recite a familiar verse for recording. Identify self at end of recording: This is .... speaking in October (May).

THE TEACHER	THE CHILDREN
Replays tapes for various purposes: voice identification, speech problems; comparison of first and second recording regarding voice quality, pronunciation, fluency, etc.	Listen for indicated purpose; may reveal that they do not "hear" errors; learn to correct one aspect of speech production.
Calls on volunteers to select, prepare, and read dialogue from favorite stories.	Read conversation of story characters, after some preparation; imitate the dialect used; change voice to indicate feelings of characters.
Encourages other children to be constructive in their evaluations.	Stress the positive aspects of their classmates' interpretations.

Extending Comprehension Skills Through Listening and Observing

TO FIND MAIN IDEA AND RELATED DETAILS

Plays *Are You Listening?*	
Prepares a series of short paragraphs based on everyday news events, personal experiences, TV advertisements, social studies, science, mathematics, literature, weather reports.	Enjoy game spirit.
Includes factual and judgmental information. The following paragraph was adapted from a news article in the *New York Times.*	Distinguish between fact and opinion.

March Blusters in with a Covey of Kites

Somers, N.Y. March 1. March came in with a *covey of kites* skittering overhead here today in a brisk 20-mile-an-hour wind. Some were disguised as rockets, others as Superman, fish, elephants, birds, battleships, jet planes, and astronauts' capsules. Six hundred boys and girls flew the kites while parents and teachers watched in the 18-degree cold. Some kites crashed in the brisk wind more often than they *soared* while others that rose snapped their strings and vanished high above the hills. Fifty kites kept flying for an hour and their owners won prizes.

Asks questions related to identity of facts, to drawing of inferences from facts, and to vocabulary meaning. In what state did the kite-flying take place? When? What three shapes do you recall? What kind of day was it? What words told you? What happened to most of the planes?	Identify facts needed to answer specific questions and make inferences. Answer informally either in words, phrases or sentences: New York State or The kite-flying took place in New York.
What does *covey of kites* skittering overhead mean in *March came in with a covey of kites?*	Give meaning either by definition or analogy.
What does *soared* mean in *Some kites crashed in the brisk wind more often than they soared?*	

TO DETERMINE SEQUENCE (See p. 35.)
TO DRAW INFERENCES (See P. 35.)
TO FOLLOW DIRECTIONS (See p. 36.)

For additional suggestions for improving children's ability to listen and observe attentively and critically, the teacher is advised to use the activities described on pages 33–38, with content relevant to the interests and needs of the children.

Extending Literary Appreciation

Literature provides a means of projecting man's highest aspirations and of passing along the customs and folkways that shape his actions. It offers each reader a chance to look into the lives of other people and see therein how much alike we all are, and how fascinating are our differences! Thus, the literature program helps each pupil to deepen his understanding of human behavior and influences the shaping of his ideals and spiritual values.

The teacher largely determines the success of the program. She reads aloud a story or poem so that it is a common experience for sharing. The book she chooses to read, the moment in the day when she recites a poem, the enthusiasm with which she approaches the story hour make a difference. The teacher's excitement is transmitted to the pupils, and literature becomes a source of pleasure for them both in and out of school.

Children for whom English is a second language participate in the literature program with the class, but they need additional time in Language Emphasis lessons for practice in the language associated with the story or poem. They can then share with the other children a common interest in the world of literature.

EXPERIENCES WITH PROSE

The teacher explores the children's background in literature and builds a program accordingly. A few guidelines have been provided on page 00 to help in long-range and daily planning. These take into account the books read aloud in class, as well as the library, home, and recreational experiences of the children. The story appeal of television programs can be related to the stories in books. Children can be helped to see that the exciting adventures in books can be read, reread, and dramatized at will. In this way, a keen interest in reading will take its place in the child's out-of-school life and will balance interest in television viewing.

The literature program suggests that the teacher read aloud at least one example of each of the literary genres during the year. From the list of recommended titles, activities for literary appreciation are suggested in the following section. Further guidance for the teacher with respect to the characteristics of prose will be found on pages 347–349.

THE CAMEL AND HIS NEIGHBOR

(In *Fables of India* edited by Joseph Gaer)
(Folklore–Fable)
(Theme: He who laughs last, laughs best.)

A camel and a jackal are good friends. One day, upon the advice of the jackal, the camel swims across the river with the jackal on his back to find a sugar cane field for himself and an abundance of crabs for the jackal. The camel proceeds in search of the sugar cane, and the jackal rushes to feast on the crabs. The jackal eats very quickly and is satisfied before the camel can begin to eat. With little consideration for his friend, the jackal starts to howl loudly to show that he is ready to return. His cries alert the peasants, who rush out to their field, find the camel feeding there, and beat him unmercifully. The camel flees toward the river's edge, is joined by the jackal, and they start to swim homeward.

Halfway across, the camel asks his friend, "Why did you howl as soon as you had eaten your fill? I barely had a chance to taste the sugar cane!"

"I really don't know," replies the jackal. "It is a habit of mine. As soon as I am full, I like to howl."

Hearing this, the camel rolls over on his back, dumps the jackal into the river, leaves him to drown and says, "Sorry, but it is a habit of mine. After I have tasted sugar-cane, I must roll."

After listening to this story, told in India, the children talk about the two characters. Although the author says they are friends, are they truly friends? What did the jackal do that was selfish? What words would you use to describe the jackal? What words would describe the camel? Would you like either as a friend? Did you ever know someone who was thoughtless and got others into trouble?

The teacher selects a few fables from Aesop or other collections to read aloud over a period of time. Children may inquire whether or not their parents remember fables from their childhood. Some children may be able to narrate a fable only in their native (foreign) language. The teacher has it translated for the class to read. The librarian will help children locate other fables to share.

The children draw inferences about the fable as a literary genre by discussing these questions: What is alike about all the fables? What lessons do they teach? What do they show about people's ways of behaving? The pupils use appropriate phrases to describe characters in the fables, e.g., sly as a fox, gentle as a lamb; shy, timid, foolish, wise, bold, regal.

From the fables learned in the present and previous grades, the children compose a game in which one team suggests a moral and the opposing team suggests the fable that develops the moral. Two pupils write the moral and the correct title on the board, indicating which side matched title and moral accurately. At other times they pantomime the fable and invite the class to give the moral.

Moral	Title of Fable	Team
It is easy to dislike what you cannot get.	The Fox and the Grapes	B
Little friends may prove great friends.	The Lion and the Mouse	A
Liars are not believed even when they tell the truth.	The Wolf and the Kid	B
Things are not always what they seem.	The Ant and the Grasshopper	B

Taking their cue from folklore, some children write modern fables based on a popular saying or proverb. They use talking animal characters (one boastful, one humble) and weave a simple plot around them to teach a lesson. The may dramatize their original stories or write them for a class anthology. (See Written Expression, p. 131.)

THE SUN IS A GOLDEN EARRING by Natalia M. Belting
(Folklore–Myths and Legends)
(Theme: Myths and legends are poetic descriptions of nature.)

"Before there were men, there was the sky, and the sun, and the moon, and the stars. And when men came upon the earth, they looked at the sky and wondered. How came this blueness, and what had set alight the stars? Out of this wondering, they told tales."

This small volume contains myths from various cultures, describing in beautiful language and pictures the nature and origin of the sun, the stars, and other natural phenomena.

Some say the sun is a golden earring,
the earring of a beautiful girl . . . . (from India)

Once, when the sky was very near the earth,
a woman hoeing in her garden took off her necklace
and hung it in the sky.
The stars are her silver necklace. (from the Hawaiian Islands)

The teacher reads one of the myths and allows time for the images to form in the children's minds. She reads it once more and suggests that they use some of the author's words to describe the sun (or other phenomenon) or interpret it by drawing, making cutouts, or pantomiming the movement. She reads a few more myths and asks children to imagine why the people in various cultures explain natural forces as they do in these myths.

The children use appropriate words or phrases to tell how ancient storytellers described the world around them. They draw pictures conjured up by the word images. They make up their own metaphors or similes about the moon or sun or stars. For example, a child called the stars "moon babies scattered across the sky like satellites that look down on the world." Children browse through the book to find favorite myths or illustrations.

Children may discover the common bond that exists among people of different cultures as revealed through their myths. They will enjoy:

Paraphrasing themes that appear similar.

Locating places of origin of myths and drawing inferences about people's beliefs.

Contrasting the mythological explanations with those supported by scientific knowledge. (Is the sun a "golden earring," are the stars a "silver necklace?")

Discussing whether or not there is still room for fantasy and imagination in the light of scientific knowledge. They use myths and poems (e.g., "The Moon's the North Wind's Cooky," by Vachel Lindsay) as well as a factual explanation from an encyclopedia.

Composing original stories of this type.

THE TABLE, THE DONKEY AND THE CUDGEL-IN-SAC

Wilhelm and Jakob Grimm, editors

(Folklore–Folk Tale)

(Theme: Virtue is rewarded in spite of treachery.)

The eldest son of a poor man goes forth and finds work with an elfin lord. Because he has met the little man's standards of good service for a year, the boy is rewarded with a magical table which can set itself with luscious food. On his journey home, the boy stops at an inn where the innkeeper steals his table. The second son goes forth, works well for the elfin lord, and is rewarded with a donkey that can spew forth pieces of gold. The donkey, too, is stolen by the innkeeper. The youngest son goes forth, works hard a full year for the elfin lord, and is rewarded with a cudgel in a sack. When the innkeeper tries to steal the cudgel, the boy orders it to strike, and the thief is beaten soundly.

The teacher describes the folk tales compiled by Wilhelm and Jakob Grimm of Germany,[25] and introduces this one. As she reads the story, she asks the children to guess what will happen to the magic table after the innkeeper discovers what it can do. When the second son stops at the inn with his donkey, the children guess what will happen next. For the third incident, the children anticipate what a cudgel might accomplish for its owner. When children venture a guess, there should be no indication of correctness or incorrectness; they must watch for the answers in the next incident.

After the story is read, the children take turns retelling the events in sequence. The rest of the class notes any changes the storytellers have made from the original. They tell why and how folk tales may have changed over the years. Why is this a story that people enjoy hearing over and over again?

The teacher suggests that children read *The Lad Who Went Forth to the North Wind* and *Brother Breeze and the Pear Tree.* How are the stories similar? How are they different? They review some folk tales they have heard. They arrange an exhibit of folk tales in picture-book editions. They interpret stories through their own drawings and compare these with the interpretations of different illustrators.

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[25] May Hill Arbuthnot, *Children and Books* (Glenview, Ill.: Scott, Foresman, 1964), third edition.

PUSS IN BOOTS told by Charles Perrault
(Folklore–Fairy Tale)
(Theme: A cat outwits a king on behalf of his master.)

Here is a story from the French collection of fairy tales, *Tales of Olden Times with Morals by Mother Goose.*

Once upon a time a miller died, leaving a mill to his eldest son, a donkey to his middle son, and a cat to his youngest son. The youngest son is very sad because he sees no prospect of earning a living with the help of a cat. Suddenly, the cat begins to speak and asks his master to get him a pair of boots and a sack with which he will help the master to gain a fortune. After the bewildered young man has complied, Puss steers him through some exciting adventures, and succeeds in having the master marry a princess.

Although the story is familiar to some children, the teacher reads it as a mystery story, stopping to ask what Puss may do to meet each challenge. Later, the class may examine the story for elements found in other folk tales, e.g., the outwitting theme, magic, talking animals. They may plan a dramatization. Working in small groups, children plan scenes, make simple props, select the characters, compose the dialogue. They may make some changes from the original, such as deciding on a new ending.

JOHN HENRY: AN AMERICAN LEGEND by Ezra Jack Keats
(Folklore–Tall Tale)
(Theme: A man with great physical strength competes with a machine.)

A hush settled over the hills.
The sky swirled soundlessly round the moon.
The river stopped murmuring,
the wind stopped whispering ...
all watching and waiting and listening.
Then – the river roared!
The wind whispered and whistled and sang ...
and all the crickets chirped.
"Welcome, welcome!" echoed through the hills.

With these words and strong, exciting illustrations the author begins the story of John Henry, a legendary figure in American folklore. John Henry wandered through fields, farms, and mountains, overcoming fierce storms, warring Indians, and stampeding buffaloes. His hammer and his great physical strength were known and admired among the men building the new railroad. The climax of his career came when he drilled faster than a machine. He dug two seven-foot holes in the time it took for the machine to bore one hole nine feet deep. Unfortunately, after the contest, John Henry died "with his hammer in his hand."

As an example of a tall tale, children reread the story to find which parts appear to be based on fact and which are exaggerated. They tell why John Henry became a legendary figure. They see the story in the filmstrip version (Weston Woods) and carry out the rhythmic movements of a hammer pounding on steel. They discuss how important physical strength was in John Henry's time and decide what qualities a hero in our time would need. They listen to a recording of the folksong based on the story and may want to learn it.

Children who appear interested find other heroes in *Tall Tale America* by Walter Blair or similar collections.

HOMER PRICE by Robert McCloskey
(Fiction–Realistic)
(Theme: A boy becomes involved in many humorous adventures.)

Homer Price lives in a small town in the Midwest. He is like every boy – curious, well-meaning, eager to help, adventurous. There are six stories in the book, each describing exciting episodes in Homer's life. Homer always seems to be doing ordinary things, but without planning or premeditation he becomes the central figure in a series of misadventures. Through Homer the author pokes fun at television, comic books, automation, detective stories, and other aspects of modern living.

The children select one of the stories to dramatize. They reread the story to find out how the *locale* is described (the home, family, village life, friends, and the like); how the *plot* is developed from a quiet beginning through many incidents that build up around Homer to a suspenseful climax and a humorous resolution; how the *characters* are portrayed, especially adults whose behavior is often exaggerated and sometimes preposterous. The bungling speech of the sheriff, the pompous manner of the comic-book hero, the poor rich lady who wants a chance to make doughnuts are a few examples of characterization which they learn to portray.

The children may compose original stories about a city boy who resembles Homer. Some children imagine adventures in which they become heroes after rescuing someone or protecting a treasure. In the stories, they use Robert McCloskey's technique of starting out in a normal situation, introducing a visitor or an unexpected turn of events, and building suspense to an exciting climax.

As a culmination to the enjoyment of the Homer Price stories, children may see the film version, *Homer Price,* and invite other classes to see it with them. The children will talk about the way the film interprets the character in the book.

MR. POPPER'S PENGUINS by Richard and Florence Atwater
(Fiction–Comic Adventure)
(Theme: A family adjusts to unforeseen changes.)

Here is a comic adventure story that starts out as a realistic tale about an unemployed house painter, Mr. Popper, his wife, and two children. Mr. Popper has a secret wish to travel to the South Pole where penguins live. Life in the Popper household is turned topsy-turvy when, in answer to a letter from Mr. Popper, a live penguin arrives by mail, a gift of Admiral Drake of the South Pole Expedition.

In the manner of *Homer Price,* adventure comes to the quiet household. One crisis is met, another arises, and the Poppers keep making one adjustment after another; e.g., they live in overcoats to keep the house at a cold temperature. They have a furnace built in the living room, then a freezer plant in the cellar, and so on. The penguin is joined by a female penguin, and eventually there are ten more penguins to care for.

As though these complications are not enough, Mr. and Mrs. Popper have many other adventures as they tour the country with their trained penguin theatrical act. Mr. Popper even lands in jail. In the end, everything is neatly resolved. The Popper family returns to its secure home, and Mr. Popper joins Admiral Drake for a two-year expedition to the North Pole where they will try to establish a colony of penguins.

The teacher reads the story in parts, stopping after each exciting episode to allow the children to react to the dilemma. Would they like to be Mr. Popper's children?

After the story is finished, the children make a list of incidents in sequence. Does the story have more than one turning point? Could the incidents have really happened? (All the incidents are possible but hardly probable.) What exciting events occurred in the Popper household? What happened when the family went out into the world? What is the solution that brings security to the Popper family?

The story may lead to a variety of activities, including:

Writing a summary with appropriate drawings.

Finding out more about the habits of penguins.

Arranging a pantomime of the penguin act as described in the story.

Writing a letter to a friend as though they were the Popper children on tour. What exciting events will be reported?

Giving a report that shows how *Mr. Popper's Penguins* and *Homer Price* may be compared. (Both are comic adventure stories in which things happen to the hero in his everyday surroundings.)

Composing original adventure stories of a daydream come true – a space man landing in the school yard, a boy from India arriving with his pet elephant, and so on.

THE HUNDRED DRESSES by Eleanor Estes
(Fiction–Realistic)
(Theme: A girl who is rejected by her peers resorts to imagination.)

Wanda Petronska never actually appears in the story, but her plight is vividly described by Maddie, one of her classmates. In her recollections, Maddie feels sorry for Wanda but is afraid to show her sympathy for fear of being rejected by Peggy, the class leader.

Wanda has an odd name (Polish), lives outside the school neighborhood, and wears a clean, blue, shabby dress every day. It is obvious from the beginning that she is not a member of the "in" group. One day, when the girls are admiring a red dress worn by one of them, Wanda blurts out that she has many pretty dresses. In fact, she has a hundred dresses hanging in her closet. This is hard for the girls to believe, but Wanda persists. Every day thereafter the girls wait to ask Wanda in a mocking manner, "How many dresses did you say you had?" And consistently she replies, "One hundred."

Wanda is absent for several days, but nobody really misses her except the girls who would usually tease her. One day, Wanda's secret about the hundred dresses comes to light. Wanda has won a medal for designing a hundred dresses, and the drawings are displayed for all to see. They resemble the dresses that Wanda described. The pupils have no way of expressing their newly-acquired respect because Wanda is absent. A letter from her father explains the reason, as follows:

> Dear Teacher,
>
> My Wanda will not come to your school any more. Jake also. Now we move away to big city. No more holler Polack. No more ask why funny name. Plenty of funny names in the big city.
>
> Yours truly,
> Jan Petronska

Later, Wanda writes her own letter to the class, revealing that she has overcome her loneliness and bears no malice toward her classmates. It is rather the girls, Peggy, Maddie, and others, who need help in finding ways of communicating with people who appear different.

The story provides a good example of character development. What do we learn about Wanda even though she does not appear in the story? Does she keep to herself (like Chibi in *Crow Boy*), or does she try to become part of the group? What differences in personality are shown among the other girls in the group?

Empathy for Wanda may affect the children's attitude toward those who appear different. Pupils tell the story as though Wanda were narrating it, as Peggy would tell it, as the teacher would see it. They discover how the point of view changes with each narrator.

THE JAZZ MAN by Mary Hays Weik
(Fiction–Realistic)
(Theme: A lonely city boy finds comfort in a neighbor's music.)

Zeke is a nine-year old Afro-American boy who lives on the top floor of an old brownstone tenement in New York City. He is slightly lame and ashamed to meet other children in the street or at school. His world consists of his mother and father, who are home only at the end of the day, and the people in the house opposite. Zeke manages to amuse himself by watching families in the apartments across the court. When the Jazz Man moves into one of those apartments, Zeke has a chance to listen to wonderful music. He is joined in this delight by his parents.

Tragedy befalls the boy when his mother fails to come home, and his father follows suit. The boy is left alone to fend for himself. Even the Jazz Man seems to have moved away. What does a boy do in such a predicament? Fantasy and reality are interwoven in the incidents that follow, and they tug at one's heart for sympathy. Everything turns out all right in the end. Zeke's parents come back, and the Jazz Man has not moved away, after all.

City children will readily identify with Zeke and the world around him. They will recognize the working mother who comes home tired and carries groceries each evening; the sight, sounds, and smells of the house, and the vignettes that can be woven around each family with whom one comes in contact. Zeke's sensitivity to sounds is described in such words as: "The drippy faucet sounded like a tiny little waterfall. . . ." "The roar of the subway under the street was the roar of an African lion. . . ." "The rumble of the city was the wind in the jungle trees," and so on. But, best of all are the sounds of the musicians. "Tony would blow him a special note on his silver trumpet, soft and sweet, and Ernie would waggle his sax at him." The Jazz Man at his piano would "cry like a lonesome child at night, talk to Zeke about all the things that nobody in the world had ever talked to him about before, explaining everything that had ever happened in his whole life . . .".

The teacher points out how the author portrays types of human suffering – suffering which comes from feeling rejected for a physical handicap, suffering which comes from sheer loneliness, and that which comes from being part of an unfortunate home. She explains that each one of us must endure some kind of personal unhappiness, and if stories are a reflection of life, they must depict a range of human emotions – joy, excitement, achievement, disappointment, and sorrow. Children have read about personal tragedy in fairy tales and other forms of folklore, but *The Jazz Man* brings the experience closer to their own everyday world. The author manages to reassure her audience that everything will come out fine for Zeke at the end. The teacher also indicates that sometimes this is not possible.

The teacher may suggest that children write a sequel. The children tell what aspects of daily living previously lacking in Zeke's life they would provide. In their story, Zeke lives in a house where he has good friends to play with, goes to school, and has parents who are able to give him the security he needs. They show how a grown-up like the Jazz Man becomes Zeke's friend. They find a problem or conflict to add interest to their story.

RAIN BOAT by Lace Kendall
(Fiction–Imaginative)
(Theme: A boy learns about people through a series of adventures.)

From the first paragraph the author hints that, although the story recounts the experiences of a 12-year old boy who wrote it down years later when he was a soldier in the War of Independence, it may be an imaginary tale. Edward Ames lives on his grandfather's trading post at a river's edge in southern Florida. After many days of driving rains, the swollen river becomes a wave-tossed sea that carries trees, homes, cattle, and people with it. Edward is separated from his grandfather and pulls himself onto a floating log where two other children join him. They are Amity Morse, a nine-year old orphan, and her four-year old brother, Jonas. Edward swallows hard, half-tempted to run off and find another drifting tree for himself because he remembers Amity as "the orneriest, raggedest, dirtiest, puniest girl in the place."

The helpless children, terrified by the unknown world around them, manage to survive many days and nights of rain. One day, while huddling in an abandoned Indian shelter, they see a strange-looking boat dock nearby. It is a kind of raft with a large cabin in the middle and a gray sail. The man on board is very tall, broad-shouldered, with gray eyes and dark-brown skin. Captain Shem is not an ordinary man, nor is his an ordinary boat. He regards it as a kind of ark on which he gathers pairs of animals for a long journey to a distant, mystical land.

Captain Shem takes the children aboard. After a series of fascinating adventures with the kindly man, Edward is reunited with his grandfather. He has grown to respect Amity and Jonas and asks that they become part of the family. The settlers invite Captain Shem to stay among them, but he insists upon resuming his strange journey.

This story appeals to boys as well as girls. Each of the characters has distinctive qualities that all children will recognize – some admirable, some unfortunate, some bizarre, some drole. Under Captain Shem's guidance, Edward develops from a prejudiced, dependent child to a responsible, resourceful, and likable companion; Amity learns to read (sayings from the Almanac), to groom herself, and to carry on household duties worthy of a young lady. Even young Jonas matures during the journey. Captain Shem's firm conviction and belief in his dream add depth and dimension to the strength of his character.

The pattern follows that of fairy tales – the journey of the children from a fairly secure home; conflict with "monsters" in the form of storms, floods, wild animals, hunger; rescue by a kindly person; return to the security of the family, having become wiser and kindlier children.

Children follow the adventures in episodes, are guided to recreate the situations in which the characters find themselves, to react to the way Edward or Amity behaves, and to guess what they might have done to survive. There are vivid descriptions of the swollen river, the cypress forest, the appearance of the strange raft, and the mysticism of Captain Shem.

The story has unlimited possibilities for literary appreciation. It is filled with action, suspense, and adventure; the characterizations are true-to-life, even though they represent young people living two hundred years ago; there is contrast in the rural way of life of colonial times and that known to urban children of today; the situations that arise have a glamor and excitement for the daydreaming boy or girl; they are reminiscent of *Robinson Crusoe, Tom Sawyer,* and other stories of young people who are marooned. The story has just enough fantasy mixed with realism to keep the reader guessing: Is this a true tale or a legend?

In addition to its value as an adventure story, *Rain Boat* affords children an opportunity to discover why people behave as they do. They may discuss why Edward dislikes Amity at the beginning and what happens to make him change his opinion. When Amity develops into a likable person, they talk about how people act when they are treated with respect. As for Captain Shem, they discuss whether or not he is a real figure. Is he like any character in another story? How does he help to change the thinking of Edward and Amity? They tell how Edward, in turn, helps to change his grandfather's thinking after he returns home.

The story lends itself to dramatization. Children select one or more scenes. They are guided in composing the dialogue or in designing the background by the author's vivid descriptions. They examine pictures of the Florida swamp region and see the kinds of plants and animals that Edward would have found in the rain forest. Among the incidents that are especially dramatic are the coming of the strange boat and its strange captain, Amity's devotion to her Indian doll, Captain Shem and his meeting with the Indians, Edward's reunion with his grandfather.

THE LITTLE HOUSE ON THE PRAIRIE by Laura Ingalls Wilder

(Fiction–Historical)

(Theme: A family overcomes hardships during the westward movement.)

This is one of eight books in which Laura Ingalls Wilder recalls her life in a family of pioneers who moved to different parts of the Midwest. After a poignant farewell scene with grandparents and cousins, the family sets forth to meet whatever hardships or adventures may arise. They face winter snows, summer heat, spring thaws, prairie fires, wolves, and unfriendly (as well as friendly) Indians. Throughout, they share a sense of family unity which shuts out the rest of the world and protects the family within – be it inside the covered wagon or the log cabin.

The story of the Ingalls family is classified as historical fiction, fiction because the author has selected incidents with a view to dramatic appeal, and history because details of life during that time are accurately described. The parents show qualities associated with the pioneers – a willingness to move to new territory, build new houses, and plant new crops; a sense of tradition and flexibility in adjusting to changing conditions. They maintain a solidarity of the family group that helps to reassure each member in times of crisis.

The teacher reads the book in episodes like a television series in which the characters remain the same but the adventures change. She provides background information with the aid of maps and pictures of the prairie region. She reads the conversations with appropriate dialect and intonation and creates a mood appropriate to the incidents.

After the story, the children are encouraged to ask questions about the family or the way of life. They may want to know why Pa wanted to move his family, how he knew which way to travel, how the family provided for basic needs, and what was meant by certain unfamiliar words. From the descriptions in the book, children build a log cabin, organize a game, or write the menu for a meal. This story may lead some children to select historical fiction for recreational reading. Among readings for recreation in this genre might be the other books in the Little House series.

THE MATCHLOCK GUN by Walter D. Edmonds

(Fiction–Historical)

(Theme: A family escapes harm through the courage of a boy and his mother.)

This action-packed story will appeal to boys. It tells of an incident in the early days of a New York State settlement (1757) in which a widow and her two children face an attack by Indians. Gertrude Van Alstyne has taught her son, young Edward, how to fire an old matchlock gun at a given signal. When hostile Indians approach, the mother hides outside the cottage and gives the signal. Edward shoots the gun, hits his target, but only after the Indian has struck the mother with a tomahawk. (The whole family survives the attack and young Edward has, like many young people in times of stress, met his responsibility in a life-and-death situation.) The story continues with many incidents of suspense, decisions that must be made, complications caused by family jealousies, and the persistence of the brave young mother.

The story builds understanding of life in an upstate New York colonial settlement. Not only did the families need to overcome natural forces, such as extreme cold, wild animals, storms, and the like; but they had to face attacks by resentful natives and competing Europeans. The author uses vivid figurative language in rounding out details of character and environment. Children find examples of this as they examine the story for themselves and tell how these expressions help to make the story come alive, e.g., "Trudy . . . like a yellow-haired woodchuck," "pools of rainwater like shining eyes," and so on.

The children talk about the title. They find out from a dictionary or encyclopedia what a matchlock gun is. Is it still in use? Was there any special skill needed for Edward to fire it? They tell how Edward must have felt during the attack. Did he think of himself as a hero at the time?

They talk about life in upstate New York during colonial times and contrast it with life there today. How might a boy like Edward be called upon to be a hero in our time? When may any of us be called upon to show physical and moral courage? What is the difference?

THE CRICKET IN TIMES SQUARE by George Selden

(Fiction–Imaginative)

(Theme: A cricket and other animals help a human family.)

Chester, a cricket from Connecticut, finds himself in the middle of Times Square in New York City. He becomes the pet of Mario Bellini whose parents own a newspaper stand. Chester makes friends with Tucker, a fast-talking mouse, and Harry the Cat. The Bellinis are faced with bankruptcy, and the animals try hard to help them. After several exciting developments, all comes out well in the end.

The teacher introduces the story as one of animal adventure which takes place in New York City. She asks the children to listen for sights and sounds that are familiar to them. After the reading, the children summarize the plot by telling how the story begins, what happens first to show that there is a problem, what happens next, what the turning point of the story is, and how it ends. They describe the animal characters. What type of character is Chester? How is Tucker different from Harry the Cat? If you had to choose a friend, which character would you choose?

The children discuss stories about talking animals who help human friends. In what kinds of stories are talking animals usually found? (folk tales, fables) How is this story similar to the others? How is it different?

Other questions that may be discussed include:

What type of story is this? What parts make it a realistic story? What parts make it an imaginative story?

How does a cricket make sounds? Did the children ever hear a cricket's sounds? Do they resemble the author's description on page 9 of the story?

How does the author build suspense? How do chance occurrences change the course of events? For example, what if the cricket had not fallen asleep in the gasket? What if Mr. Bellini did not carry *Musical America* on his newsstand?

THE RELUCTANT DRAGON by Kenneth Grahame

(Fiction–Imaginative)

(Theme: Being friendly is better than fighting.)

The story begins calmly, describing a shepherd family living in a remote place. The son, known only as The Boy, loves to read and will read anything that comes to him, whether it is realistic or fanciful. His parents are proud of his interest in reading and let him read to his heart's content. One day, the father rushes in to report a great monster in a cave high up in the Downs. The Boy casually refers to it as a friendly dragon that he knew about all the time. The plot develops around the peaceable personality of this "monster" who wants to be popular and does not want to carry out the fierce destruction usually associated with his kind. With tongue-in-cheek satire, the dragon goes through the motions of a battle with St. George to please the bloodthirsty villagers, but he and The Boy and St. George march off at the end as great friends.

This book is much more sophisticated than the title or plot indicates. The teacher will be better able to guide the class to enjoy this satire if she is familiar with the legend of *St. George and the Dragon* by Edmund Spenser. (See the modern language version, adapted by S.S. Warburg, Houghton, Mifflin.) The language is rich in connotation and is definitely of a tongue-in-cheek style.

The teacher begins to read the story and stops from time to time to call attention to the plot development: Why are The Boy's parents proud that he likes to read? Do you think this is a clue to what is coming? Let's watch and see. What is the first incident that shows where the problem (or conflict) of the story will be? What clue do we have that this is a make-believe, rather than a realistic story?

After the story, the children talk over *the plot*. They may list the scenes that up to the turning point as well as those leading to the ending. They discuss *the characters* in the story. What words would best describe The Boy, his father, St. George, the dragon?

Imaginative descriptions convey the dream-like mood of the story. The dragon was "as big as four cart-horses, and all covered with shiny scales – deep blue scales at the top of him, shading off to a tender sort o' green below. As he breathed, there was that sort of flicker over his nostrils that you see over our chalk roads on a baking, windless day in summer." Similarly, the dialogues between The Boy and the dragon are incongruous:

Dragon: Now don't you hit me or bring stones or squirt water, or anything. I won't have it, I tell you.

Boy: You'll have to be exterminated, according to their way of looking at it! You're a scourge, and a pest, and a baneful monster!

The children try to improvise the following scene, interpreting the author's language: "The dragon charged with a roar and a squeal – a great blue whirling combination of coils and snorts and clashing jaws and spikes of fire." Later, the author tells that the dragon gave a "ramping performance." Can you find the meaning of "ramping" in the dictionary? How does the author describe the meaning of the word?

Less mature children will enjoy the story of a peaceable dragon who talks and writes sonnets. More mature children can be helped to appreciate the rich language and the satire of people who seek excitement through performances of violence. All children will appreciate the make-believe fight and the friendly relationship between the participants. The author makes his point in these words:

> Rules always come out right if you wait quietly. All they want is a fight. They've been telling you what a hero you are, and how you are bound to win, in the cause of right and justice but they're betting six to four on the dragon.
>
> This is an evil world and sometimes I begin to think that all the wickedness in it is not entirely bottled up inside the dragon.

The children make up a saying that would summarize the lesson of the story, such as: "All is not fierce that roars." "Friendliness will go farther than fighting." Is this the moral of the original legend of St. George and the Dragon?

Biography

From the many juvenile biographies available, the teacher selects a few to read aloud as part of the literature program. Biography helps children find out how it really was "in the olden days" through the lives of people who actually lived. For a little while, the reader (or listener) becomes another person in another family at another time. The subject may be an historic figure whose accomplishments add warp and woof to the social studies program; or he may be an artist, a scientist, a contemporary statesman. To qualify for excellence as a juvenile biography, the story should be based on facts, describe a character that is appealing to young people, limit the scope of his activities, and include interesting and important incidents or anecdotes. The author's style and sense of language should be straightforward, yet lively without talking down to the reader.

MARTIN LUTHER KING: THE PEACEFUL WARRIOR by Ed Clayton

(Theme: A man becomes the leader of his people.)

This is the biography of a contemporary figure. Martin Luther King, Jr., son and grandson of ministers of Atlanta, Georgia, showed a love for learning and a remarkable talent for the use of language from his youth. He rebelled privately at the customs in southern life which kept the black man subservient to the white man, and found inspiration in the writings of Henry David Thoreau and Mahatma Ghandi – both of whom preached civil disobedience as a form of protest.

Without seeking a position of leadership, Martin Luther King became the head of a citizens' boycott in Montgomery, Alabama where he was a minister (1954); later, he spearheaded movements in other local communities and led the great national demonstration, the March on Washington, in 1963. The passing of the Civil Rights Act of 1964 was in no small measure the result of Dr. King's efforts to rally Afro-Americans to demand their constitutional rights. In 1964, at age 35, Dr. King was awarded the Nobel Peace Prize; he was the youngest person and the second black American to achieve this distinction. (The first was Ralph Bunche, who received the prize for his work at the United Nations.)

Dr. King's address at the Washington, D.C. rally is now part of America's cultural heritage. Entitled, "I Have a Dream," it began:

> I have a dream that one day on the red hills of Georgia the sons of former slaves and
> the sons of former slaveowners will be able to sit down together at the table of brotherhood.
> We will be able to speed up that day when all of God's children . . . join in the words of the
> Old Negro spiritual, "Free at last, free at last, Thank God Almighty, we are free at last."

The teacher shows photographs and introduces news items about Martin Luther King's family. She asks children what they know about him. She writes the title of the biography on the chalkboard and asks: Why are the words "peaceful warrior" a contradiction? Why can both these words be applied to Dr. King?

Since this biography was written during the subject's lifetime, the teacher asks the children to bring the story up to date. A discussion about Martin Luther King may be directed through the following questions:

What did Dr. King's family do to help him get an education?
What are the qualities that made him a leader?
Which incidents of his boyhood showed that he was unhappy over the way black people were treated?
What events have taken place that improved the conditions? What problems are still unsolved?

BENJAMIN WEST AND HIS CAT GRIMALKIN by Marguerite Henry

(Theme: A Quaker boy overcomes objections to using his artistic talent.)

Benjamin West was a Quaker artist who lived in Pennsylvania in the 18th century. As a young lad of seven, he discovered that he had a strong desire to draw pictures. But, because Quakers thought pictures were needless, his talent was frowned upon. The biography covers only a short time in Benjamin's life – the period when be began to acquire skill in painting until he was invited to study art at a school in Philadelphia. It reads almost like fiction, with suspenseful incidents, strong characterization, appropriate dialogue and dialect, and touches of humor.

The story begins with Benjamin's meeting young Jacob Ditzler and his parents who are guests at the

Door-Latch Inn operated by Mr. West. Jacob gives Benjamin a cat, Grimalkin, who becomes the boy's close companion and a model for his paintings. One day, Benjamin draws a sketch of his baby niece. His parents discover his talent, ponder its significance, and grudgingly approve his hobby – but only if he performs his regular chores. An unending flow of jobs and long hours at school almost prevent him from painting, but Benjamin finds a way. Finally, he receives an invitation to study art at a school in Philadelphia, and it becomes the responsibility of the Quaker Friends to make the decision for him. After a lively debate, the elders decide that an unusual talent like Benjamin's must be encouraged, and he is permitted to go to art school. Their decision proves to be wise, for Benjamin West becomes court painter to King George III, teacher of many outstanding artists, and the first American to become President of the Royal Academy of England. He has been called the "Father of American Painting." At a ceremony commemorating his birthplace as a historical landmark, one speaker said:

> It was Benjamin West who first dared to paint historical figures as they actually appeared – Indians in their war paint, British officers in their scarlet coats. Other artists of his day held to the old custom of clothing all historical figures in long white mantles called *togas.*

The teacher selects the biography of Benjamin West as an inspiring story of a boy who overcame many obstacles to pursue his remarkable talent. Moreover, it is a story told in excellent literary style which imparts the flavor of everyday life among the hard-working Quakers of the colonial period and reveals how they resolved their differences and how they adjusted to new influences. The conversations reveal careful attention to the Quaker speech of Benjamin and his friends, the broken English of the German family, and the manner of speaking of the local Indians. Characterizations are well-defined and true-to-life: the understanding mother, the stern but wise father, the helpful school teacher, the wonderful Uncle Phineas, the childlike and friendly Indians, and of course, the remarkable companion-cat, Grimalkin.

Grimalkin is an unforgettable character. He has a will of his own and manages to communicate with Benjamin through gestures and purrings. This is no talking animal but a very clever companion to a lovable young master. The cat's behavior helps to lift Benjamin's spirits on several occasions. His moment of triumph comes when Mr. West is pondering what to do with his son who insists on drawing pictures. Grimalkin stretches his muscles and looks up at Papa as if he wishes to add a few remarks. "Yee-oo, mrr-aow, Mee-aw-oo, ye-ah-oo." The sounds and the manner in which Grimalkin utters them cause Papa to answer, "Grimalkin is right. . . . Thee may continue with thy drawing – if it does not interfere with thy chores."

Follow-up discussion may center around such questions as:

Was Grimalkin a real figure in Benjamin's life, or was he invented by the biographer? How can we find out? Compare Grimalkin with other cat characters in stories. Is he like Puss in Boots, for example?

How did Benjamin show that he was a dutiful son while continuing to pursue his hobby? How did his parents show that they were understanding?

What do we learn about Benjamin and his friendship with Jacob? What do you imagine happened to their friendship after they grew up? What clues does the author give?

How did Benjamin's talent for painting cause the Quaker elders to review their belief that paintings are needless and frivolous?

Should people with talent be given encouragement? How can you be helped to develop your special interest?

Why are paintings important as a means of communication? What special part did they play before the days of photography? How can we find out more about Benjamin West's career? Where can we see examples of his art? (See epilogue to the book.)

BEN AND ME by Robert Lawson

(Theme: The life of Benjamin Franklin is reconstructed by Ben's mouse-friend.)

This story will appeal to some of the more mature children. It is supposed to be the biography of Benjamin Franklin as seen by Amos, a mouse-friend of the great man. At first glance, the book appears to be a true story – its format, typeface, and introduction look authentic, but the perceptive reader soon finds out that it is imaginative. For example, there is an introduction which claims that the story is based on a manuscript in a non-existent "Bronsonian Institute," verified by scholars at "The National Museum of Natural History."

Amos writes in a very flowery style, careful, erudite, full of wisdom. He finds many occasions to scold poor Ben or to ridicule his blundering, awkward manner. Amos quotes from *Poor Richard's Almanack*, but at the wrong times. In general, the great scientist and statesman, Benjamin Franklin, emerges as one who owed a great deal to his mouse-friend, Amos.

In the introduction, Amos writes:

> Since the recent death of my lamented friend and patron, Benjamin Franklin, many so-called historians have attempted to write accounts of his life and achievements. Most of these are wrong in so many respects that I feel the time has come for me to take pen in paw and set things right.

Before reading the story, the teacher provides material on the life of Benjamin Franklin, including his *Poor Richard's Almanack*. Children come to recognize his sense of humor, engaging personality, unending curiosity, and the wide range of his talents. She then introduces *Ben and Me* as another version of Franklin's life story. As some children begin to react to the incongruity of the situations, she pauses in her reading to allow the class to enjoy the humor.

Amos's story is read in several installments, and children find out how much he has changed the truth to suit his purposes; in fact, he has completely changed the impression of the great Ben Franklin. Interwoven in the whimsy is also a good deal of satire on the manners and customs of the time.

After the reading, children talk about how the truth has been transformed. Some children recall passages that are especially funny and are permitted to read them aloud. They learn the meaning of the word *satire* and tell how Amos found human behavior amusing. They tell why this is a story of *biographical fiction.*

Some children are inspired to write their own whimsical and satirical stories, using an element of truth wrapped in imaginary situations. For example, they write a pigeon's view of the life of the Mayor, or the story of a traffic policeman as told by a traffic light, or a debate between a television set and a transistor radio to decide which one is more important. What part of the story will be based on fact? What part will be imaginary? What customs are exposed to satire?

EXPERIENCES WITH POETRY

Poetry brings a sense of excitement and delight to the school day. Like music, poems are for listening. They derive their artistic quality from the blending of words, rhythm, and rhyme. The characteristics of poetry described on pp. 349–352 are applied to the poems for Grade Four with spiraling complexity, depending upon the children's previous experiences and the understanding already acquired.

Poems recommended for this grade, arranged by themes, are listed on page 365. There are poems for children of various maturity and interest levels. In this grade, some children learn to distinguish by name the different types of poetry – rhymes that jingle, lyrics that sing and celebrate, free verse and haiku that paint vivid images without rhyme, and narrative poems and ballads that tell stories. (See *Suggestions for Planning Poetry Lessons* on pp. 52–53.)

For non-English-speaking children, the teacher plans Language Emphasis lessons based on words in the poem to preserve the mood and enjoyment of the poem during each presentation.

Poems may be introduced in a variety of ways. The teacher's creativity and the children's reactions will suggest titles and methods other than those presented here. All of the poems are read for immediate enjoyment; some deserve a second reading and a fuller discussion.

Rhymes and Rhymed Riddles

Because children respond easily to rhymes, these serve as a convenient introduction to poetry at the beginning of the year. Rhymes play an important role in making children comfortable with poetic phraseology, figures of speech, and vocabulary they would not use ordinarily. Old rhymes are especially important in readying children for the language of Shakespeare and other early writers.

It is interesting to note that many of the old rhymes were not composed for children at all. They were sly comments on personalities and events of times long past, composed in the form of jingles for adult appreciation. As memory of events faded, the jingles were passed along to amuse the children. Today, we hear versions altered and polished by generations, but still carrying the flavor and language of past eras:

The Queen of Hearts
She made some tarts
All on a summer's day;
The Knave of Hearts
He stole those tarts,
And with them ran away.

The King of Hearts
Called for the tarts,
And beat the knave full sore;
The Knave of Hearts
Brought back the tarts,
And vowed he'd steal no more.

Rhymes are excellent for children learning English as a second language. The rhyming helps them to hear and enunciate sounds and, as for English-speaking children, the fun of rhyming the words is more important than the meaning.

Rhymes of later origin – counting rhymes, alphabet rhymes, rhymes of manners, morals, nonsense, and games – were composed for the children themselves. Among the favorites are the rhymes of Edward Lear, Gelett Burgess, Christina Rossetti, Phyllis McGinley, and Ilo Orleans.

Rhymed riddles (metaphors) help children listen carefully to the language of poetry. In order to guess the answer to a riddle, children must listen for the connotations in words and phrases and use images as clues:

WHAT AM I?[26]

– Dorothy Aldis

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[26] Dorothy Aldis, *Hop, Skip and Jump* (New York: Putnam's and Coward-McCann, 1934). Reprinted by permission.

Since many poems are culture-based, N.E. children will need an explanation and pictures or real objects to help them appreciate the metaphors and poetic language.

The teacher asks the children to recall old rhymes mentioned. She provides visual aids for N.E. children to illustrate new concepts or relate known concepts to new words. The rhyme, rhythm, and nonsense of verses learned by rote suddenly take on new meaning when seen in print. Children find the rhyming words; they tap out the beat; list words that are no longer used in our time; find nonsense words. They tell the story of the rhyme, sing the rhyme to a familiar tune, or make up a new one. They borrow and examine a few editions of Mother Goose to seek unfamiliar rhymes. They select a few to read aloud.

The teacher also provides opportunity for small groups of children to dramatize rhymes. The dramatization may involve pantomime, interpretive dance, masks, or puppets. It may be spontaneous or previously rehearsed. For N.E. children a short rehearsal is preferable.

Children record favorite rhymes in manuscript writing for an anthology. They learn some to recite at sharing periods. N.E. children may share an illustration they have made of the rhyme or a line within their comprehension.

Lyric Poems

Most of the best-liked poems are lyric poems. They are characterized by their singing quality, although they need not have a definite pattern or length. These poems lend themselves to several readings, to rhythmic beats, to choral speaking. From the repetition, they become fixed in the memory and are those most often found in each child's repertoire.

THE WIND

I saw you toss the kites on high
And blow the birds about the sky;
And all around I hear you pass,
Like ladies' skirts across the grass –
O wind, a-blowing all day long,
O wind, that sings so loud a song!

– Robert Louis Stevenson

THE CITY MOUSE AND THE GARDEN MOUSE

The city mouse lives in a house;
The garden mouse lives in a bower,
He's friendly with the frogs and toads,
And sees the pretty plants and flower.

– Christina G. Rossetti

Ballads and Narrative Poems

Ballads tell their story in short stanzas which may go on at great length. Old ballads are a form of folklore that keep alive the heroism of a legendary figure or the heritage of a people. Their language suggests ancient origins, but the spirit is fresh and still pertinent.

An excerpt from the fast-moving story of "Robin Hood and Little John" follows. The complete poem describes in lively language how Robin Hood and Little John met.

ROBIN HOOD AND LITTLE JOHN

When Robin Hood was about twenty years old,
With a hey down, down, and a down;
He happened to meet Little John.
A jolly, brisk blade, right fit for the trade,
For he was a lusty young man.

Though he was called Little, his limbs they were large,
And his stature was seven foot high;
Wherever he came, they quaked at his name,
For soon he would make them fly . . .

Writers of modern ballads use the same format, but they tell stories that are not a compilation of stanzas, but are more elaborate and unified in structure, having been composed by one person. Ballads are distinguished by their sing-song rhythm and their short, concise stanzas. In fact, many ballads are sung as well as recited. Children may enjoy interpreting a few stanzas of a ballad in song as well as choral verse. (See p. 258.) Children might be asked: Why do ballad poems lend themselves so readily to singing? N.E. children will enjoy hearing ballads even if their ability to speak English is limited.

A LEGEND OF LAKE OKEEFINOKEE[27]

– Laura E. Richards

Narrative poems contain all the elements of storytelling: action, suspense, characterization, conflict, a climax, and resolution of climax. Because narrative poems are long, the teacher, in the course of the year, may introduce only one or two of this type. The experience is enriching and affords children an opportunity to compare two forms of storytelling, e.g., poetry and prose, and to find their similarities and differences. The stories these poems tell may be joyous ("A Visit from St. Nicholas" by Clement Moore), sad ("Pied Piper of Hamelin" by Robert Browning), exciting ("Hiawatha's Childhood" by Henry Wadsworth Longfellow), or adapted from fables ("A Visit from Mr. Fox").

When the teacher reads a narrative poem, she prepares herself to read it dramatically, subordinating the rhyming and rhythmic patterns to the plot being unfolded. Still, the poetic language is there, lending emphasis and evoking mood.

HIAWATHA'S CHILDHOOD

. . . There the wrinkled, old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush, the Naked Bear will get thee!" . . .

– Henry Wadsworth Longfellow

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[27] Laura E. Richards, *Tirra Lirra* (Boston: Little, Brown, 1955). Reprinted by permission.

Poems of the Everyday World

Poems about familiar things form bridges to more imaginative poetry. Unfortunately, there are so many doggerel verses about pets, trains, buildings, birthdays, etc., that the teacher must be very selective in choosing poems of this type.

Poems in this group are best introduced to suit a particular moment. A child's birthday presents the opportunity for reading "Someone" by John Ciardi. Before children draw, the teacher reads lines from "Color" by Christina Rossetti which children may eventually adopt as a kind of theme song for creative work. Children in the school band will enjoy listening to John Farrar's "The Drum."

The teacher introduces the poems with a brief comment or question:

What does this poem bring to mind?
What is *the poet's* feeling about this theme?
How does this poem make *you* feel?
Does it remind you of something you once experienced?

"Cat" by Mary Britton Miller is introduced when children are talking about pets and pet cats in particular. The teacher asks them to describe some ways in which a cat shows sleepiness, hunger, fright, anger, contentment. She asks them to imagine the cat described in the poem, to try to see it so clearly that they will be able to imitate its movements later. (See Creative Dramatics, p. 264.)

CAT[28]

– Mary Britton Miller

Sometimes a poem expresses a message in a light, casual way. Here is a poem that strikes home, for who has not been guilty of postponing a chore or just procrastinating without reason? The teacher reads the poem once and waits for the children's reaction:

BUT THAT WAS YESTERDAY[29]

–Aileen Fisher

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[28] Mary Britton Miller, *Menagerie* (New York: Macmillan, 1928). Reprinted by permission.

[29] Aileen Fisher, *Up a Windy Hill* (New York: Abelard-Schuman, 1953). Reprinted by permission.

What does the boy intend to make? What happens to change his mind? How does he avoid making the boat? Does borrowing something solve the problem of not having one's own? These are some of the questions that will steer an impromptu discussion. Children take turns reading the poem with appropriate pace, emphasis, and intonation. After a while, all the children find themselves reciting it.

The poem may suggest ideas for original verse. Have you ever put off doing something from day to day? Let's try to tell the incident in rhyme, starting with, "I was going to . . ." and ending with, "And so I guess I'll go and borrow . . .". The experience helps children appreciate the special role of poetry in conveying ideas.

The teacher will vary the approach for studying poems of the everyday world by asking children to look for a particular quality in each selection, e.g.,

Can you find words you especially liked in the poem?
How does this poem make you feel?
What does the poem bring to mind?
To N.E. children: What new words have you learned
for familiar things around you?

Poems for Special Days

A poem helps to celebrate a special day, and a special day lends meaning to a poem. Poems about days important to the country, culture, and civilization help children acquire a sense of their heritage. Such poems have a role to play in establishing children's roots and sense of belonging. They capture the essence of the celebration and make it one of universal pride to be shared by everyone.

In introducing a poem for a special day, the teacher and children discuss the meaning and importance of the approaching holiday. Then, they talk about the aspect of the holiday with which the selection is concerned. Central in "The Snowman's Resolution" (Aileen Fisher), for example, is the long tradition of making resolutions for the New Year; "Thanksgiving" (Ralph Waldo Emerson) expresses the "ordinary" things around us for which we are grateful; "The Pinwheel's Song" (John Ciardi) conveys the excitement of celebrating Independence Day with fireworks, rockets, color, and noise.

Sometimes a special day that should bring cheer and family pleasure has a sad meaning in a particular home. Children gain some comfort and understanding in learning that moments of sadness are not uncommon and take place in all homes:

OTTO[30]

– Gwendolyn Brooks

What story comes to mind from this poem? What do you think Otto would like to get for Christmas? What do you think his father gave him? How does he feel about it? What words tell that he understands and loves his father just as much? The children may reread "Jim" by the same poet and tell how well Gwendolyn Brooks understands how boys feel.

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[30] Charlemae Rollins, *Christmas Gif'* (Chicago: Follett, 1963). Reprinted by permission.

"The Snowman's Resolution" is a delightful favorite which children appreciate, once they know what resolutions are and how hard it is to keep them. In introducing this poem, the teacher explains the custom of making promises to oneself in order to begin the New Year right. Have the children ever made promises to themselves? Have they resolved: To stop teasing brother? To be on time for school? To keep the bedroom tidy? To finish all homework before watching television? Would they like to make two resolutions now for the New Year? (Resolutions are private and don't have to be shared with anyone.) Will their resolutions be easy or difficult to keep? Why? Would they like to hear about one resolution which was not broken? The teacher reads the poem and children draw their own versions of the snowman.

THE SNOWMAN'S RESOLUTION[31]

– Aileen Fisher

Newly-arrived children from other climates may not be familiar with snowmen, and the meaning of the poem may be lost to them unless they are helped to understand it. They will then look forward to building a snowman.

The children read the poem together. The teacher asks them to look at the poem and decide which words should be stressed in each stanza. As children volunteer words, they explain their choices. Thus, children are involved in interpretation with the unpleasant feeling of "shredding the poem " As the class reads the poem aloud, one or two children act as audience. What possible improvements could be made in the recitation? One or two volunteers read the poem alone. Then the whole class reads it in the light of the suggestions.

Poems of Nature, Seasons, and Weather

In our centrally heated, air-conditioned, cement-bounded settings, we are well-insulated from nature. We may grumble at the rain or smile agreeably at the sun; a hurricane may take a window with it and leave us a few dollars poorer; but the beauties, caprices, and even the terrors of nature barely touch us. Nature is life. Somehow, we must expose children to it – to the splendor of the sunset, the quiet of the park, the touch of snow, the burnished colors of autumn, the fragrance of spring – to the subtlety, variety, and meaning which man finds in nature.

The child's contact with nature (and the respect for it transmitted by adults) becomes part of his personality and attitude toward life. Children need plants to care for in the classroom; they need to see animals and hold them (The Brooklyn Children's Museum has a "traveling" group of small animals which teachers can arrange to have brought to the classroom by an expert); they need to be taken to the city's parks, zoos, hot-houses, rivers, beaches. Then, they can respond to their experiences, share their observations and feelings, and discover some of their own unspoken insights in the words of poets.

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[31] Aileen Fisher, *Cricket in a Thicket* (New York: Charles Scribner's, 1963). Reprinted by permission.

Poems to which city children can easily bring their own experiences – e.g., "Rain Sizes" by John Ciardi and "Snow in the City" by Rachel Field – serve to heighten the quality of familiar experiences. More sophisticated poems, such as "April" by Sara Teasdale, "The Winter Is Past" from "The Song of Songs," and "Smells" by Katharine Worth, when properly presented, help to make children aware of the beauty and meaning which man finds in nature. (The last three might be presented as a group unified by the theme, "Spring.") The teacher might emphasize the visual elements in "Spring," the aural in "The Winter Is Past," and the odors of fall in "Smells." Note, however, that "the voice of the turtle " in "The Winter Is Past" reads "the voice of the *turtledove"* in the original Hebrew. The line, "The rains are over and gone" is explained by the fact that, in the area where the poem originated, rain falls only during the winter season.

Children will respond enthusiastically to the following poem at any season:

TREES[32]

– Harry Behn

The teacher may guide children's appreciation of the poem through careful questioning that will not "shred" the poem:

Why are trees the first living things to touch sunbeams in the morning? How does the height of trees affect other living things?

Would you like the trees to "hold the light a little longer" for you? What do the birds do when the sun has moved away and remains only in the treetops?

What makes trees "hum"? What other sounds are made by the wind in the trees? Why does the poet call the sound a "drowsy lullaby"?

What are some words used by the poet to describe what trees do? (spread, gather, give, touch, hold, hum . . .) To what does the poet compare trees?

Have you ever known someone who loves and cares for trees? What special care do trees need?

What did Johnny Appleseed do with trees? Why is he considered a heroic figure in history?

The lyric quality of the poem may be enjoyed by having children create a dance interpretation of trees growing, spreading shade over sleepy cows, gathering birds, giving fruit, wood, leaves, buds, touching sunlight, "holding light," and so on. This is an excellent activity in which N.E. children can show understanding of the poem. Or, children may practice reading the poem for a sharing period. Other children may draw scenes and project them during the reading. For dramatic effect, they experiment with lighting to heighten the mood of each season

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[32] Harry Behn, *The Little Hill* (New York: Harcourt, Brace and World, 1949). Reprinted by permission.

In the following poem, the comparison of a huge steam shovel with a dangerous dinosaur is very vividly made. Children may read and reread it to decide where the emphasis should be and how the pacing is changed at the end.

STEAM SHOVEL[33]

– Charles Malam

Nature is captured vividly through Japanese *haiku*, described on pages 293–294. Children listen to a haiku; tell about or draw the picture that comes to mind. Some children may want to write and illustrate their own haiku. (See Creative Writing, p. 294.)

DAFFODILS

In spite of cold and chills
that usher in the early spring,
We have the daffodils.

– Unknown

MAPLE LEAVES[34]

– Shiko

THE FIREFLY

Although the night is damp,
The firefly ventures out,
And slowly lights his lamp.

– Unknown

CROCUSES[35]

– Josa

Poems of Nonsense and Humor

Because fourth-graders identify nonsense with babyhood, they feel they must shun it, no matter how clever it may be. But nonsense, humor, whimsy, and wit are important to the child's developing personality and powers of communication. They help the child feel the versatility of words; stretch his mind around the corners of what he knows; keep his approach to language lively. They are preventive magic against boredom. Some of the best-liked poems for children in Grade Four belong to this genre, such as "The Walrus and the Carpenter" by Lewis Carroll, "The Duel" by Eugene Field, "New Songs to Sing About Jonathan Bing" by Beatrice C. Brown, and "The Old Gumbie Cat" by T.S. Eliot.

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[33] Charles Malam, *Upper Pasture* (Holt, Rinehart and Winston, 1958). Reprinted by permission.

[34] A.G. Henderson, *Introduction to Haiku* (New York: Doubleday, 1958). Reprinted by permission.

[35] W.N. Porter, *A Year of Japanese Epigrams* (New York: Oxford University Press, n.d.). Reprinted by permission.

Poems using nonsense words and improbable characters have a universal appeal and can be enjoyed by children for whom English is a second language with little additional preparation. However, poems of humor and wit may require further background for understanding because the humor may be culture-based.

A good selection with which to begin humorous poems is "The Adventures of Isabel" in which a little girl outsmarts a number of creatures which every child fears:

ADVENTURES OF ISABEL[36]

– Ogden Nash

After asking children to name some things of which they are afraid, the teacher introduces a poem about a girl who was *not* afraid! She reads the poem (four stanzas) in tones appropriate to Ogden Nash's work. From the scenes the children draw to illustrate the poem, the teacher can decide whether they need another reading. She distributes mimeographed copies of the poem, and the children cut out the lines appropriate to their illustrations and paste them on the drawing paper. She displays the drawings for the class to admire.

Some children have the maturity to enjoy the sophisticated tongue-in-cheek satire implicit in limericks. Here, for example, is a limerick-type rhyme that has moral validity in today's world of conflict and tension. Children listen to the poem, enjoying its lilting rhythm and humorous language. They take turns reading it or writing it in their anthology of favorite poems. For some children, there may be the discovery that the poem carries a message. But the chief charm of the poem is its nonsense and whimsy.

TWO CATS OF KILKENNY

There once were two cats of Kilkenny
Each thought there was one cat too many,
So they fought and they fit,
And they scratched and they bit,
Till, excepting their nails
And the tips of their tails,
Instead of two cats there weren't any!
– Mother Goose

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[36] Ogden Nash, *Many Long Years Ago* (Boston: Little, Brown, 1940). Reprinted by permission.

Here is another delightful poem that uses repetition of phrases to build humor. As each situation becomes more preposterous, the familiar refrain appears: "Poor old lady, she swallowed a fly (or spider, etc.) . . . Poor old lady, I think she'll die . . . ."

POOR OLD LADY

Poor old lady, she swallowed a fly,
I don't know why she swallowed a fly.
Poor old lady, I think she'll die.

Poor old lady, she swallowed a spider.
It squirmed and wriggled and turned inside her.
She swallowed the spider to catch the fly
I don't know why she swallowed a fly.
Poor old lady, I think she'll die . . .

– Unknown

Nonsense poems such as these open the gates to original thinking. Some children try to write their own verses with guidance by the teacher, who helps them to write humorous *thought images* and not just to rhyme words. (See Written Expression, p. 288.) Children may make mobiles or table displays of the figures mentioned in nonsense poems, collect examples of nonsense verse from various sources, including those remembered by their parents and older sisters and brothers.

Fantasy

The very young child was entirely receptive to fantasy. He adventured with none-such animals, never-were contraptions, "let's pretend" friends. Through fantasy, he explored his world and its possibilities. Into his fantasy world he projected his joys and sorrows. Though alone, he kept himself busy:

MY HORSE[37]

– Jean Jaszi

Now, in the fourth grade, the child is aware of the lines dividing animate-inanimate, animal-human, real-unreal characters and situations. Intent on "not being a baby," he tends to reject fantasy along with nonsense and whimsy. Nevertheless, these qualities are the source of his imagination and creativity, and somehow the teacher must help him to keep them alive.

Fantasy poems may be dramatized, illustrated, recited, or recorded on tape. Whatever the activity that follows the reading, the teacher keeps it light and fantastic in keeping with the poet's intent. Can Timothy be the astronaut who preceded Armstrong and Aldrin?

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[37] Jean Jaszi, *Everybody Has Two Eyes* (New York: Lothrop, Lee and Shepard, n.d.). Reprinted by permission.

TIMOTHY BOON[38]

— Ivy O. Eastwick

Extending Reading Experiences

Reading is by now a well-established aspect of the language arts program. Children who have had pleasant and satisfying experiences with the printed word have developed an interest in books and the habit of turning to them for pleasure and information. New and enriched concepts, rapidly expanding vocabularies, and growing familiarity with the structure of the language enable children to bring more to and, hence, take more from their reading experiences.

While reading maintains its position as an important aspect of the language and literature program, it becomes an increasingly important tool to use in acquiring concepts in mathematics, science, and social studies. Reading in the content areas will be meaningful and successful if the skills of word-recognition and comprehension are effectively applied. In addition, the study skills needed in reading the text, trade, and source materials in the content areas are taught when these materials are being used for instruction in a given curriculum area. Each subject has a different language, and each has its own objectives.

ASSESSING READING NEEDS

The various resources available to the teacher for assessing the reading status of pupils are described on pages 64–65.

Children entering Grade Four and *ready* for the experiences planned for the grade give evidence that they:

Have Read

A variety of materials – names, signs, labels, captions, titles; chart and chalkboard material; books; newspapers and magazines of first, second, and third-reader difficulty; trade books on a variety of levels, some quite advanced

For a variety of purposes

Silently and aloud

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[38] Ivy O. Eastwick, *Fairies and Suchlike* (New York: E.P. Dutton, c 1946). Reprinted by permission.

Have Developed

Favorable attitudes toward reading

Word-recognition skills – recognizing words on sight; using picture and context clues, phonic and structural analysis

Have Acquired

Fundamental comprehension skills – finding the main idea and related details, noting sequence, making inferences, predicting outcomes and reaching conclusions

Have Learned

The correct handling and care of books

The pleasure and the use of the class and school libraries.

Children entering Grade Four and *not* ready for the instruction and materials of the grade follow a program that meets their needs better. This program should involve the use of materials and related methods described for use with children at earlier grades (see p. 108-124, 214-231 of the *Handbook in Language Arts, Pre-Kindergarten – Grade Two;* p. 72 of this bulletin) particularly, structural approaches which are quite different from those which have been ineffectual with these pupils in previous grades.

CLASS ORGANIZATION

The more common organization for reading instruction at this grade level is that of small reading groups within a class. In order to group children effectively, certain basic principles should be kept in mind. (See pp. 67–70.)

The teacher forms instructional groups (no more than two for the inexperienced teacher). Children on the fringe should be included in the group reading on the level nearest their instructional level.

Examples

Example No. 1

Class 4-3 – Register 30 – has the following reading levels:

Mainland Children		Second Language Learners
4 children on 4^1		
10 children on 3^2	3^2	2 children on "C" competency level, 3^2 reading level
5 children on 3^1		
2 children on 2^2	2	3 children 1½ years in the country, below "C" competency level
2 nonreaders		1 new arrival

Children in the 2^2 and 3^1 reading levels are reevaluated and grouped in either the higher or lower reading group.

Example No. 2

Class 4-6 – Register 28 – has the following reading levels:

2 children on 5^1
3 children on 4^2
9 children on 4^1
7 children on 3^2
6 children on 3^1
1 child on 2^2

Suggested grouping: 4^1 and 3^1 (5 children on 5^1 and 4^2 might form an individualized reading group.)

Reevaluate children in 3^2 group to ascertain ability to stretch to 4^1 level, or need for reinforcement on 3^1 level. The child on 2^2 level needs special help.

Group 4^1 and 3^2, if most of children on 3^1 level can stretch to 3^2.

Where children are grouped with other children on levels above their instructional level, the teacher discusses ways of helping these children with the Corrective Reading Teacher (if any), a helping teacher, or the assistant-to-principal. These procedures include:

Giving the child a workbook and reader on his level on which he can be guided to work independently.

Helping the child individually for a few short periods during the week.

Having a child with more advanced skills sit with the child and help him. (This must be done carefully, sparingly, so that the bright child does not lose instruction.)

Where children are grouped with others below their instructional level, the teacher plans activities to extend their skills and abilities. These activities include:

Providing more difficult library books or supplementary readers on a higher level.

Planning activities of oral reading to classmates or younger children.

Giving extra assignments involving the use of resource materials, such as an encyclopedia, a biography for social studies, newspapers for current events, additional reading on unit problems involving a source other than the class text.

Having pupils take charge of the classroom library.

Instituting a form of individualized reading.

CLASSROOM MANAGEMENT OF GROUPS (See pp. 70–72.)

MATERIALS AND APPROACHES

In Grade Four, developmental reading lessons for the extension of word-recognition and comprehension skills are still important. Reading instruction is not limited to the reading lesson, but is also part of instruction in such content areas as mathematics, social studies, and science.

The program calls for instructional materials that include:

A given number of readers suited to the instructional level of the group and accompanying teacher's manual

Library (trade books) varied in interest and reading level for individual reading (a minimum of three books per child)

Practice material of some kind

Content area textbooks.

Basal Reader or Skilltext Approach

The basal reader or the skilltext should fit the instructional reading level of the pupil. Selection of a text for a group or class should be based on pupil abilities, interests, learning rate, experiential background, and personality adjustment. If, for example, a second-grade book is called for by the reading abilities of a particular group in the fourth grade, consideration must still be given to finding a text appealing to the interests and maturity of pupils involved.

A lesson based on the textbook should be fully planned. The teacher's manual or teacher's edition is an excellent source of ideas and practices which the creative teacher can use as a starting point in planning. See pages 73-74 for "A Suggested Plan for a Guided Reading Lesson."

Individualized Reading Approach

Children reading on and above fourth-grade level will probably spend less time in the guided reading of basal readers and more time in reading trade books *individually* and reading literary works *in common.* They receive skill instruction through the judicious use of skilltexts and specific workbook exercises. (See pp. 76–77 for a description of the "Individualized Reading" program.)

PROGRAMS FOR CHILDREN WITH SPECIAL NEEDS

There is no best method of teaching reading. Different methods and approaches are being used with reported success. Some, such as programed reading, need special materials and special methods; others, such as i/t/a, need special materials but may be used with any method; still others, such as Speech-to-Print phonics, are supplementary phonics programs. Many of these are intended for beginning reading instruction only, but some have been found successful with fourth-grade children who did not learn to read under the school's usual program.

See pages 77–79 for a description of these materials and approaches.

ORAL READING

Opportunities for functional oral reading occur many times during the day. The teacher reads to the children. The children read to the teacher and group, to the teacher alone, to another pupil or group of pupils.

The teacher keeps in mind the following considerations in planning oral reading activities:

Oral reading instruction should be given to individuals or small groups. In these situations, each child feels less self-conscious and has a greater opportunity to participate. The teacher guides the pupils to read whole sentences aloud to bring out the meaning with proper stress, pitch, and pause. The pupil who fails to do this is the one who reads word by word, giving full stress to each word.

Tape recordings are helpful in improving oral reading. They allow children to hear themselves as they read aloud and give clues to how they can improve. The effectiveness of an oral presentation may be measured by group attention and reaction, or evaluated by the pupil himself, using criteria previously established by the group.

Oral reading should be done with a purpose. Calling on pupils to read sentences or paragraphs, simply to check, or even to help word recognition and pronunciation does not provide sufficient opportunity for oral reading. Children should read aloud to share their enjoyment of a story or incident, a poem, joke, or riddle. They should read aloud in answer to a question, to prove a point, or to give information. Oral reading may lead to or grow out of something that is meaningful to the class, e.g., preparing to dramatize a story or do choral speaking.

Oral reading is generally improved when preceded by silent reading. Silent reading helps the pupil to analyze new words, to understand the overall context of the passage, and to become familiar with the sentence structures used. Pupils identify in their silent reading the significant stresses, pauses, and pitch that are specifically furnished by context and punctuation or may be inferred from the context, as:

Where *did* you go? or Where did *you* go? or *Where* did you go? This is true not only for dialogue but also for all printed material.

Oral reading should be expected from all pupils including those with divergent speech patterns. Teachers must begin to make the basic distinction between differences in pronunciation and mistakes in reading. Here is what the linguist William Labov writes:

> The key to the situation in the early grades is for the teacher to know the system of homonyms of nonstandard English, and to know the grammatical differences that separate her own speech from that of the child. The teacher must be prepared to accept the system of homonyms for the moment, if this will advance the basic process of learning to read, but not the grammatical differences. Thus the task of teaching the child to read *-ed* is clearly that of getting him to recognize the graphic symbols as a marker of the past tense, quite distinct from the task of getting him to say (paest) for *passed.*
>
> If the teacher has no understanding of the child's grammar and set of homonyms, she may be arguing with him at cross purposes. Over and over again, the teacher may insist that *cold* and *coal* are different, without realizing that the child perceives this as only a difference in meaning, not in sound. She will not be able to understand why he makes so many odd mistakes in reading, and he will experience only a vague confusion, somehow connected with the ends of words. Eventually, he may stop trying to analyze the shapes of letters that follow the vowel, and guess wildly at each word after he deciphers the first few letters. Or he may lose confidence in the alphabetic principle as a whole, and try to recognize each word as a whole. This loss of confidence seems to occur frequently in the third and fourth grades and it is characteristic of many children who are effectively nonreaders.[39]

Thus, the oral reading of a nonstandard speaker of English frequently reflects his unconscious translation into his dialect pattern of the sentences which he is reading. When the child gives evidence that he understands what he has read, the teacher will accept this translation without comment. She will, however, continue to work on the development of a standard speech pattern with the child in special speech training periods.

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[39] William Labov, "Some Sources of Reading Problems for Negro Speakers of Non-standard English," in *New Directions in Elementary English* (Champaign, Ill.: National Council of Teachers of English, 1967), pp. 164–5.

READING SKILLS

The child's attitude toward reading continues to be an important factor in his reading development. If, in this grade, he begins or continues to meet frustration in his reading experiences, he is likely to develop a negative attitude toward reading.

The program, therefore, stresses the continuing development of fundamental reading skills – vocabulary and concept development, word-attack, comprehension, and work-study skills which meet the child at his point of need in reading. These skills are best learned and practiced in functional situations. It is generally necessary, however, to provide skill practice apart from and in addition to the use of these skills in functional situations.

Concept and Vocabulary Development

Concept and vocabulary development are closely interrelated. As a teacher gives experiences to develop concepts, she tries to help children acquire the correct and precise vocabulary with which to think about, organize, and integrate the experience.

This development of vocabulary in relation to experiences and concepts gives pupils the necessary background for understanding the meaning of many words they meet in their reading. The context in which a word appears gives it the particular meaning intended by the author and prevents misinterpretation of the author's message. This is especially important for reading in the content areas where children are likely to meet a large number of unfamiliar words and concepts. These words might include terms in social studies, mathematics, science, and health. Pupils are further confused by the fact that familiar words are used technically with new meanings, e.g., *earth* as soil – *earth* as planet.

The importance of context clues (text, pictures, diagrams) for the correct meaning of the words and sentences is stressed. A number of unfamiliar concepts and words can seldom be developed in a single reading. The teacher will need to introduce them gradually in several experiences, especially if the ideas are abstract in nature. It is often in this area that television programs and films can be used. Such programs as the documentaries for children or the Disney films have helped to clarify children's concepts of places, animals, and people previously quite unfamiliar to them.

Word-Attack Skills

Independence in reading is achieved through the child's ability to unlock new words wherever he meets them. As he progresses in reading, the teacher stresses the need to use a number of clues – context, phonic analysis, and structural analysis – to the recognition of a word and the comprehension of its meaning.

Using Context Clues – recognizing the word from its relation to other words in a sentence or paragraph.

Words in isolation may have any of several meanings. The context is used as a clue to the identification of an unknown word. In the sentence, "Suddenly, there came to her a recollection of what she heard yesterday," the child can guess the word *recollection* from the context.

Misconceptions about word meanings or misapplication of meanings may lead to confusion in comprehension. The teacher is aware, therefore, of the need for adequate explanation of the meaning of words in order to insure proper interpretaion of the material read, e.g.,

He hit the *ball* with the bat.
She danced at the *ball.*

Tap the boy lightly on the shoulder.
He got a drink from the *tap.*

Furthermore, words have different meanings in different contexts.

Mary and Sue *are* going to school.
Two and two *are* four. (equal)

Each content area has words which occur frequently in reading material related to the area. The words *hemisphere, continent, equator* are usually associated with social studies; *magnet, electricity, aquarium* with science; *divisor, fractions, multiplication* with mathematics. In addition to these specialized words, each content area has words which are used in more than one field, e.g., the word *group* may be used in social studies as well as in mathematics.

Special consideration should be given to the following classes or groups of words:

Multiple Meaning Words (polysemantic)

Note: English – a short letter
music – notation on the staff
business – promise to pay
science – observe

Draft: science – a current of air
social studies – plan
composition – a first copy
current events – selection of men for armed forces

Interchangeable Words (due to use in sentence)

Ring the bell. (verb)
A diamond *ring* (noun)

Similes and metaphors

as bright as a penny
curled up in a ball
raining cats and dogs

Stereotypes

winding river
merry sunshine

New words

dropouts
launching pad
escalate the war (current events)
goof balls (medicine)
antibiotics

Using Phonic Analysis – recognizing the word through associating the sounds in words with their letter symbols.

The teacher reviews (or teaches to children who did not learn them) the phonic elements taught in previous grades: short and long vowels; single initial, medial, and final consonants; initial and final consonant blends and digraphs; blending of consonants and vowels; silent consonants; variant spellings; variable consonant sounds.

Children who are able to move to that level of phonic analysis at which they:

Recognize variant spellings of vowel sounds as long *a* represented by *ea* (great), *ei* (reins), *a* (age), *ai* (plain). (See p. 332.)

Extend recognition of silent consonants to include *g* in *gnat,* *w* as in *wring,* and variable sounds as *gh* in *bough, cough, ghost.*

Understand the effect of primary accent on the pronunciation of words: primary – the main emphasis in the pronunciation of a given word, e.g., óbject and objéct. Able children may understand and make use of both primary and secondary accents.

Use the pronunciation key in a beginner's dictionary to sound out the phonic elements of unfamiliar words.

Understand diacritical markings of vowels as used in the pronunciation key in the dictionary.

Suggested teaching procedures:

> Draw upon vocabulary in material being read, taking the words from context, and analyzing them, and putting them back into context.
>
> Use auditory and visual discrimination activities to show children that the sounds of letter and letter combinations are determined by their use in a word. Variations in sound such as the sound of *a* in *cat, car, ago, call* or of *s* in *see, rise* are noted for the children. Help them find clues for determining which sounds to use.
>
> Give children the opportunity to discover the generalization for themselves and to find, in familiar reading material, words to which the generalization applies.
>
> Encourage the children to apply their knowledge of and skill in phonic analysis as they try to unlock unknown words.

Using Structural Analysis – recognizing a word from its root parts and noting changes that result from dropping or adding prefixes and suffixes; recognizing and forming contractions and possessives.

As in earlier grades, children are helped to recognize familiar words formed by root words plus inflectional endings, to recognize familiar words in compound words, and to note changes in pronunciation due to changes in stress.

Children in this grade develop the ability to:

Recognize compound and hyphenated words.

Understand and apply generalizations for formation of contractions and possessives.

Identify suffixes and prefixes and recognize their function – *dis*respect versus respect.

Arrive at generalizations for addition of inflectional endings to root words: in many cases the word is unchanged when an inflectional ending or suffix is added (talking, basketful); the final *e* is usually dropped when adding an ending beginning with a vowel (hoped, biting); when a word ends in a single consonant following a single vowel, the final consonant is usually doubled when adding an ending (running, dropped); when a word ends in *y* following a consonant, the *y* is usually changed to *i* when adding an ending as in *cried, ponies, tinier;* when a word ends in *f* usually the *f* is changed to *v* when *es* is added, making the plural form (calves, wolves).

Understand the effect of accent on *meaning* (re córd; réc ord; cón test).

Develop and apply rules of syllabication.

Suggested teaching procedures for structural analysis parallel the steps in teaching phonic analysis:

> Develop auditory and visual discrimination skills. Select words related to the specific point being taught, e.g., *jump, eat* for *ing* or *s; small, long, tall* for *er, est;* other lists may show how *do not* becomes *don't, is not* becomes *isn't.* Say each word. Write it on board; talk about it; identify root word by framing or combining for contraction.
>
> Guide children to make the appropriate generalization, e.g., that a letter is left out when the two words are joined together and the apostrophe mark (') takes its place. (Explain that this shortened form which we use frequently in speaking is called a contraction.)
>
> Provide meaningful practice in various types of reading and writing activities.

Encourage children to use structural analysis, when appropriate, to unlock the meaning of unfamiliar words in reading context.

As children's reading experiences continue, each child develops his own pattern of word-attack. The teacher's purpose in exposing children to several types of word-analysis techniques is to enable them to select and use those helpful to them in a given reading situation. She works with children in small groups or on a one-to-one basis to help them apply the skills they have learned, and reteaches needed skills on group basis or individual basis when necessary.

By the end of Grade Four, all the phonic understandings should be developed with children who have moved along successfully through the grades. Similarly, almost all the principles of structural analysis should be developed. In many cases, the nature of reading materials does not lend itself to complete application of all principles. These will be further refined as they are met in functional situations in upper grades.

Comprehension or Meaning Skills

Comprehension includes many thinking processes. The term is used here in its broadest sense to include activities requiring different levels of thought. The teacher, through carefully planned questions, encourages the children to react to the printed page by using literal comprehension, interpretation, and evaluation.

Because the terms have been used interchangeably by many, the definitions of these terms as used in this material are given:

Literal comprehension refers to understanding the direct, literal meaning of a word, idea, or sentence. Types of literal comprehension:

understanding clearly stated facts and main idea
understanding sequence of facts
identifying referrents
associating quotation with speaker
understanding specific words in various contexts

Interpretation refers to meanings which are implicit without being directly stated in the text. Examples of interpretation:

inferences
conclusions
generalizations
comparison and contrast
cause and effect
anticipating outcomes
identifying character traits
identifying emotional reactions of characters
identifying motives of characters

Critical evaluation refers to the appraisal of material read for quality, accuracy, value, and truthfulness. Examples of evaluation:

distinguishing fact from fiction
identification of author's purpose and mood
evaluation of relevancy (Is material relevant to the purpose for reacting?)
evaluation of completeness

To guide the child in the use of specific comprehension skills, the teacher is aware of the types (or levels) of comprehension and varies the activity in such a way that she is not encouraging children to operate on only one level of comprehension. Basal reader materials at the fourth-grade level are usually simple narrative accounts. In order to extend the thinking process, stress should be given to interpretation and critical evaluation rather than to literal comprehension.

The type of material used and the ability of the children will determine to some extent the type of questions asked. In general, questions range from the *who, what, which* type for directly stated facts to the *why, what will happen next* type for cause-effect relationships and following sequence to the *what would happen if, do you think* type for making judgments, drawing inferences, predicting outcomes. The less able pupils answer the factual questions; and, as they listen to the answers and discussion of the more thought-provoking questions, they, too, grow in their understanding of relationships and ability to interpret printed material.

Getting the Main Idea and Related Details

In Grade Three, children learned to find the main idea and related details in material written factually in short sentences with little extraneous material. In Grade Four, the increasing maturity of the children permits the author to use a more colorful and creative style with complex sentence structure and longer paragraphs, employing a variety of organizational patterns.

Children learn to tell in several short sentences the ideas expressed in a long sentence containing phrases and clauses, e.g., they paraphrase:

"When the Giant tried to explain that he did not want their cattle and their grain – all he wanted was to visit – the villagers did not hear a word, for they always clamped their hands to their ears."

(*The Amiable Giant* by Louis Slobodkin)

Care is taken that the children do not look at sentences in a paragraph as separate ideas. They are guided to look at an author's organization of a paragraph and become aware of the relationship to the organization of their own writing. They recognize quite easily the paragraph in which the main idea is stated in the first sentence and developed sequentially. They need help, however, in finding the main idea stated near or at the end of a paragraph and in identifying paragraphs which use a cause-effect relationship, give details based on classification or develop an idea through comparisons.

The teacher is aware of occasions which arise in informational reading and which exemplify various types of activities for finding the main idea and related details. The following examples are taken from the content areas:

Social Studies

Picture interpretation for main idea and related details:

Picture of an Eskimo spearing fish through an opening in the ice.

Enumeration:	What is happening?
Description:	What tools is the Eskimo using?
Interpretation:	Why does the Eskimo use this method? What problems does the Eskimo have that we don't have? Why don't we use this method of fishing? What problems do we have that the Eskimo doesn't have? What shows his skill at fishing without machinery? (ingenuity)

Paragraph interpretation with main idea clearly stated in the first sentence; ideas, derived through classification, expand the main idea:

> Machines have provided man with much free time. Tractors pull machines or harvesters for the farmer. Dishwashers and clothes washers make work easier for housewives. Automobiles and buses cut down a working man's travel time.

Paragraph interpretation with main idea stated in the last sentence:

> It was a few days after the war had ended that the nation received shocking news. President and

Mrs. Lincoln had gone to see a play at a theater in Washington. While they were seated and watching the performance, an actor named John Wilkes Booth shot the President. The next morning, President Abraham Lincoln was dead.

Literature

The main idea of a story is not directly stated and must be inferred. Fables and stories with a moral lend themselves to this type of interpretation. (See pp. 197–207 for literature.)

Mathematics

Problems with main idea stated at the beginning, middle, or end:

How much gasoline will Mr. Wilson need to travel 49 miles if he can go 14 miles on one gallon?

Mr. Wilson goes 14 miles on one gallon of gasoline. How much gasoline will he need to travel 49 miles?

Mr. Wilson goes 14 miles on one gallon of gasoline. He has to travel 49 miles. How much gasoline will he need?

Science

Selection with main idea carried over several paragraphs:

Dry Farming

"I have about 1,000 acres of land that cannot be irrigated. But I have discovered that I can raise certain crops on this land if I follow the dry-farming method. These crops must be the kind that require little rain. Wheat is a good example. It does not take nearly so much rainfall to raise wheat as it does to raise corn.

"How do I raise wheat by the dry-farming method? First, I divide the land into two equal parts. I sow 500 acres in wheat and let the other 500 acres lie fallow. That means I plant nothing in the fallow fields. I let them rest.

> "With our four tractors we plow and cultivate the fallow land during the summer. We usually plow around the hills instead of up and down. We call this contour plowing. This plowing helps the soil absorb and hold all the rain that falls. At the same time, it kills the weeds that would grow and drink up the moisture in the soil. Next year's rainfall, added to this, will give us a good crop of wheat when we plant the 500 acres of fallow land. In many places out here, it takes two years of rainfall to grow one crop of wheat." Adapted from *Exploring the New World* by Hamer, et al., Chicago: Follett Publishing Company, 1962, p. 317.

The teacher continues to make the children aware of details in a story by the types of questions she asks. Questions such as "What facts show that . . . . .?" "Find the part that tells . . . . .," etc. are designed to elicit from the child the various details that are included in the written presentation. The teacher discusses with the children all the details they can remember, their importance to the story, the sequence in which they occurred, etc. In exercises of this type, the child is asked to select and evaluate facts from among the many read.

The child is given instruction in discriminating between facts that are really necessary and those that are included for literary effect or atmosphere. Grade Four social studies materials lend themselves to discrimination between important and unimportant details. In mathematics, problems may be stated in such a way as to contain facts that are not necessary to the problem.

Children get practice in finding the main idea and related details as they engage in activities to:

- choose from among several given statements the one that best states the main idea
- read the sentence that states the main idea
- become aware of details given in a science experiment or in a problem of mathematics
- read and follow written directions for playing a game, for finding a place, for making a simple object
- use details to prove or refute a statement
- supply details under a stated main idea
- find the words that tell . . . . . .
- find which sentence shows . . . . . .
- read the sentence that proves . . . . . .
- underline the words that mean . . . . . .
- answer questions that ask for details of who, what, where, when, how big
- write one-sentence summaries

Determining Sequence of Time, Thought, Place

Many occasions present themselves during the school day when the need for sequential ordering of facts or ideas is required. The teacher makes the children aware of the need for details in correct sequence in functional situations, such as in reading directions for playing a game, writing a story, carrying out an experiment, locating a place, obtaining information. The most effective and natural procedure in developing sequence is for the teacher to ask for a retelling of a story. Illustrations should not be taken solely from readers and/or literature. Typical activities require the children to recall and analyze the sequence of ideas, suggest what will happen next, understand story plot and continuity, understand time-span and relationship. Children's attention should be called to key words or phrases as clues to sequential development – words and phrases such as now, then, after a while, today, yesterday, tomorrow, in the first place, in the second place, etc.

With the child's extended understanding of time relationships, the development of sequence of time becomes more complex. In addition to the time concepts developed in Grade Three, the child in Grade Four is taught to construct and use time lines which range from a span of several weeks to several hundred years, e.g., in

Science – changes which take place in the shape of the moon during one month.

Social Studies – placement of American leaders in their proper sequential order, two or more during the same era.

Children also engage in activities in which they recall orally or write a list of events in chronological order, give facts sequentially when explaining how to make something or how to reach a certain place, follow directions, study two pictures of related events and determine the time span or the sequence of events between the two scenes, predict an outcome of a story based upon the logical sequence of events given.

Sequence of thought requires the selection, evaluation, and organization of facts in their proper order. This skill is particularly important in problem-solving situations, e.g., in

Mathematics – after reading a problem, the child selects the fact from the body of problems, evaluates them for importance, and organizes them in the proper order to facilitate problem solving.

Science – in replicating an experiment described in narrative form in a book, the child repeats the pertinent facts in sequential order without reference to the printed material.

Sequence of place is readily developed when the child is required to mention, in proper order, places discussed in reading material, e.g., in

Social Studies – successive migration in the settlement of the United States.

Science – a discussion of the sources of New York City water supply.

Drawing Inferences

With the increased amount of time spent on reading for information, "reading between the lines" becomes an important skill. As complexity of reading material increases and as children's intellectual maturity becomes more evident, the ability to draw inferences becomes a vital part of comprehension. The teacher instructs the children to expand the literal meaning of material read to include its implications and ramifications. Activities of this type help children develop the ability to anticipate action, predict outcomes, and relate cause and effect.

In reading, the ease or difficulty with which children draw inferences is related to:

their familiarity with the ideas and experiences presented

the extent to which they have developed the habit of thinking about their experiences

the ability to perceive relationships

the number and quality of illustrations

the number of details expressed or implied.

Generalized activities in which children engage are:

reading for clues which infer how characters look, feel, speak

answering thought-provoking questions designed to draw out the inferences of the fairness of a character's act, the reasons for his acting as he did, etc.

participating in situations which lead to the realization of the impact that action words may have; an understanding of how such words can serve as clues in predicting outcomes or drawing inferences

studying pictures (filmstrips) in order to clarify concepts and understandings, e.g., the effect of climate on industry, occupation.

Predicting Outcomes and Anticipating Actions

Reading of specific materials is halted before the end of the selection. The children are asked to predict what will happen at the end on the basis of facts read to that point:

Social Studies – What do you think George Washington did in order to make the difficult trip to Lake Erie and to reach the forts with Governor Dinwiddie's message? (Let's read to find out.)

How did the work started by Martin Luther King help his people?

Making Generalizations and Drawing Conclusions

Too often children make generalizations without sufficient facts. The teacher guides the child in generalizing from facts given, drawing conclusions, and transferring these generalizations and conclusions to other comparable situations. In all such activities, generalizations are checked carefully and alternate possibilities are explored.

Social Studies – Name three characteristics of leaders. (After reading several biographies of American leaders, Do you have any of these qualities? Do you know someone who has?)

Science – Why would it be difficult for us to function in a world without gravity?

Relating Cause and Effect

Children are asked to review the material read in order to select the cause(s). Extraneous material is rejected as inappropriate to the cause-effect sequence:

Social Studies – What conditions of the time led to the War between the States?
Why did the Pilgrims decide to come to America?

Science – What makes night and day? How do we get our seasons?

LESSON 4

COMPREHENSION SKILLS

Aim

The teacher's aim is to determine children's ability to answer questions on different levels of comprehension – literal, interpretative, and evaluative.

The children's aim is to learn about the first airplane flight.

Materials

Roads to Everywhere, Ginn Basic Reader, pages 122-131.

Establishing Purpose

Relate the story to the children's own experiences: Have you ever been in or near a plane? What kind? How long ago do you think the first plane was built? What kind of people would experiment with something like a plane? Would you like to have been the first person ever to fly? How do you think it would have felt? What might your plane have looked like? How high do you think it might have gone? How far?

Refer to story in the book. Today we are going to read a story about the first airplane flight. It is about two brothers, Orville and Wilbur Wright. The story takes place in Kitty Hawk, North Carolina.

Development

Presenting new words

New words are presented in the sentences below. Children read the sentences orally and demonstrate that they understand the meanings of the new words by using them in sentences of their own.

1. The trees were *damaged* by the fire.
2. The boy wore a belt around his *waist.*
3. The falling man was *gripping* the ladder with all his might.
4. The *skids* on the bottom of the sleds made it run on the ice.

Developing concepts

Children read the sentences below and explain the meaning of the underlined phrases.

1. The *screaming gulls* flew over the fish.
2. Because of the *level ground,* the wagon would not roll.
3. The sailor had to *test the wind* before the start of the race.
4. He *jerked off* his hat and threw it into the wind.

Guided silent reading

Pages 122-125: Read these first four pages to find out how the Wright brothers got ready for their first flight. (Discuss the steps taken for the first flight.)

Pages 126-131: Read the rest of the story to find out how many flights the Wright brothers made.

Medial summary

Review high points of the story. Use as many of the new words as possible.

Comprehension evaluation

The following questions about the material on pp. 122-125 are to be answered orally. (Teacher will select a few from each type of comprehension.)

Literal comprehension (Children prove their answers by skimming to locate the page and paragraph numbers of their answers.)

How long had the Wright brothers been at Kitty Hawk?
What was the first thing that delayed the brothers? What went wrong next?
Could Orville and Wilbur take off alone? How did the skids help in the take-off?
Why didn't the brothers take off on December 12th?
What was the reason for not flying on December 13th?
What happened on December 14th?
What was the weather on December 17th?
How many people helped to get the machine ready to fly?

Interpretation (Children find meanings implicit in the text.)

What characteristic of the Wright brothers helped to make them successful?
How did their feelings change from the beginning of the story to the end?
True or false: Inventors have to go to college to be successful.
Why did Orville and Wilbur Wright invent the first successful airplane?
Compare air travel now and in 1903.
According to the story, the wing span of planes today is as wide as
(a) 6 feet (b) 75 feet (c) 120 feet (d) 200 feet.
The Wright brothers lived in Dayton, Ohio but went to Kitty Hawk, North Carolina for their flying experiments because:
(a) they wanted to keep their invention a secret.
(b) the weather was better and the ground was more level.
(c) there were more people to help them there.
(d) all their tools, material, and equipment were there.
Explain why it is important for two people working together on an experiment to trust each other and not be jealous of each other.
How have people's attitudes toward flying changed from 1903 to the present?
Do weather conditions today affect flying as much as they did in 1903? Why?

Critical evaluation (Children appraise material for quality, accuracy, value, and truthfulness.)

Is this a true story?
What facts are presented to prove this?
How does the author make the story interesting?
What do you think of Orville and Wilbur Wright?
In what type of book, besides a reader, would you be likely to find information on this topic?

True or false: The author had to be present during the first flight of the Wright brothers in order to write about it. Explain.

Why do you think the author included sea gulls in his story at the beginning and at the end?

Summary

Ask children to read the part of the story that best expresses Orville and Wilbur Wright's feelings as the day of the flight drew near.

Follow-up

Have children prepare a time line showing the development of air transportation. They use information from social studies and science sources. They draw conclusions about the factors (World Wars I and II, world trade, etc.) that led to changes in transportation.

Work-Study Skills in the Content Areas

Work-study skills in this material are the skills that lead a child to select the right book for his purposes, to handle it efficiently, and to use effectively the information it supplies. The most frequent need for work-study skills occurs in the content areas.

Using the organization of a book. Before the pupil begins to read the textual information in a book, he can gain an understanding of it from the front matter, the format, glossary, and index.

The title page gives the title, series, author and his background, publisher, and place of publication. The copyright date(s) helps to fix the recency of the information, an important consideration in this era of accelerating knowledge.

The table of contents explains how the book was developed: topics, chapters, subheadings, and page numbers. Through direct questioning, the teacher guides children to find information contained in the book: In which chapter would you find out about explorers to the new world? Which page tells about the voyages of Columbus? In which chapter might you find information about how the Dutch lived in New York? As they study a particular topic (e.g., Explorers), the teacher directs the pupils to find the pertinent topical heading in the table of contents.

The format of the book offers further help through marginal headings, pictures, charts, maps, and general layout. Sometimes there are *questions* at the beginning or end of each chapter to guide silent reading.

The glossary, near the back of the book before the index, is a limited version of a dictionary with definitions given in the context of the book or story. The use of the glossary is related to dictionary work and, as such, includes instruction in alphabetical arrangement, use of pronunciation, syllabication and accent marks, and understanding of appropriate meaning.

The index, usually at the end of the book, lists alphabetically the topics, names, places, etc. and the pages on which they are found. More practice is given in the use of the index in this grade than in Grade Three because there is more reading in content areas.

Pupils are led to discover the differences between the table of contents and index and to understand the appropriate occasion for using each of them. The teacher summarizes the results in a chart somewhat like the following:

Table of Contents	**Index**
Contains broad, general topics of information; located at the beginning of the book	Contains specific items of information; located at the end of the book

Table of Contents *(Continued)*	**Index** *(Continued)*
Lists topics sequentially in the order in which they appear in the book	Lists topics alphabetically
Gives single page number per title to indicate the page on which the chapter or selection begins.	Gives one or more page numbers after a title to indicate the single page, all pages, or inclusive pages on which a specific topic is mentioned or discussed.

The teacher plans many lessons, using material in any subject area in which she has sufficient copies for group or class instruction, to provide practice in using an index. She tries to make the instruction functional by selecting topics which are closely related to the class studies or interests at the time. Problems and questions are put on the chalkboard, and the children use the index to find material pertinent to the question. The format of the index – alphabetical arrangements, topics separated by commas from page numbers, the significance of page numbers separated by commas as 23, 46, 78, page numbers separated by dashes as 23-29, 46-50, and the use of symbols (p., pp.) – are explained to children in these lessons.

The teacher prepares mimeographed exercises (or uses appropriate commercial ones) which give children independent practice in using the index of each of their texts. The exercises progress in difficulty from alphabetizing a list of topics and finding the page(s) on which a specific topic is listed, to underlining in a series of questions the key word for which they would look in the index as a guide.

Using Library Skills

With an increase in research-type reading, children find it necessary to use the school or local library for a variety of materials. The child is instructed in the general arrangement of the library through functional use. The following library skills are taught:

Location of areas – fiction, non-fiction, reference, picture-book collection, records, picture file

Arrangement of fiction alphabetically by author's last name (books by same author arranged alphabetically by title)

Arrangement of non-fiction alphabetically by subject

Use of card catalog

Selecting and Evaluating Material

Reading in Grade Four requires the selection of appropriate materials to meet a variety of needs. The child learns how to appraise materials to determine if they contain the information needed. This includes previewing the material for adequate information, skimming for details given, and determining the reliability of the material as to type (fiction or nonfiction) and recency (date published).

When it is determined that the selection or book meets the needs of the child, the selection and evaluation continue at another level. The child is required to select, from the material read, the ideas or facts for which he is looking. This involves the selection of pertinent items and the evaluation of these items in light of the problem or question posed. He is made aware of the fact that similar facts may be gleaned from various sources. He is taught to discriminate between the main idea and supporting evidence found in a variety of sources. He also discriminates between relevant and irrelevant materials.

Following Directions

The child develops the ability to follow precise written directions when working independently. Because the need to follow written directions arises more frequently in the middle grades, the child is given practice in all subject areas with a careful checking of the work done.

Since following directions is a fundamental reading skill, the teacher develops many occasions to use the following pattern in functional situations:

Read the entire set of directions to get the general purpose.
Reread the steps to be carried out in sequence.
Perform the required exercise.
Read the directions again to check if the completed exercise answers the problem posed.
Make needed corrections or adjustments.

Skimming

Skimming to locate information is a skill inherent in all the study skills. It enables children to select content which must be read more carefully and discard that which is not essential.

Children learn to skim through such experiences as the following:

looking quickly through table of contents, chapter and paragraph headings, lists of illustrations, to get a general idea of the nature and contents of a book.

finding answers to specific questions, locating specific facts by skipping through a page with eyes and minds alerted to find a date, a statistic, a proper name or noun that would normally be contained in the answer or fact being sought.

This kind of practice takes on something of the nature of a game and children enjoy the role of a "book detective looking for clues."

Recalling and Organizing Information

Recall of facts becomes increasingly important as reading becomes a tool for the acquisition of information and understanding. Any responses to questions about materials read, without reference to the text, give practice in recall.

The teacher develops with the children the reading and study skills needed to fix points of information in mind. They read an entire selection for its general meaning. They read thought unit by thought unit and select key words and ideas to answer silently questions which have been raised in group discussion. They stop the reading and attempt to restate the contents in their own words. They reread to compare their recall of the material with the text. Even when pupils have learned the material, they continue to study it because overlearning increases their ability to remember the material.

Simple note-taking and outlining are skills which help children organize and record information from many sources for their own purposes. At times, children are asked to write a simple summary of facts gathered as a preparation for a planned oral report. In order to do this, the pupils draw out the main ideas and record them in a sentence or phrase. They learn a form for note-taking which indicates the book title, author's name, and pages used. Pupils are also introduced to an informal outline form which helps them to organize their notes, showing logical relationships and proper classification. (See Written Expression, p. 270.)

Using the Dictionary

Dictionary use is best learned through functional situations arising in reading, listening, speaking, or writing activities. Children in Grade Four are generally able to use the simplified or beginner's editions of standard dictionaries.

The children's knowledge of the alphabet helps them to determine the right section of the dictionary in which to locate specific words. To develp ability to associate words with their relative position in alphabetic order, the teacher may prepare a pocket chart sectioned off into thirds or quarters to correspond to a similar division of the letters of the alphabet.

The children place word cards in the pockets under the appropriate headings and then rearrange them for alphabetical order.

A to G	H to N	O to T	U to Z
car		out	walk
arm		sea	use
box		race	zebra

A device such as this is not always needed but is helpful when children are slowed in their use of alphabetized material because they are unsure of alphabetical sequence.

The children learn to use the guide words printed at the top of the page as clues to words on a particular page. Their ability to identify the author's meaning with one among several is developed. Dictionary practice is, of course, invaluable in developing an interest in words and extending children's knowledge about words.

In addition, many pupils may be helped to derive pronunciation by noting that the dictionary indicates by the primary accent mark (´) which syllable is to be stressed in pronunciation:

In words of two or three syllables the first syllable is usually accented, as ca´bin

Exception: when the first syllable is a prefix, the root word is accented as re call´

When feasible, dictionaries should be available in children's desks for ready reference. The section on their use, found in most modern dictionaries, and the materials, such as chart-size sample sheets, prepared by the publishers and furnished for the asking, are very helpful.

LESSON 5

WORK-STUDY SKILLS

Aim

To learn the use of the guide words at the top of the page of a dictionary

Materials

One dictionary per child

Establishing purpose

Many children have been turning several pages or going back and forth in the dictionary when they are looking for a word. Today we are going to work on an easier way to look up a word.

Development

What is the word I have written on the board? Have you ever used this word? What does it mean to you? ("cunning" – a familiar word which will have a different meaning in the next story) Where in the dictionary will I find this word? (almost at the beginning) Why? (c is the third letter of the alphabet) Take out your dictionaries.

What is the first thing we must do to find this word? (Turn to the c's.)

What must we do next? Look for c u. – Elicit from the children that this will be towards the end of the *c* section.)

How can you tell when you have reached the correct section? (Look for the first and last words on the page.) Compare these words with the words at the top of the page. These are guide words. Why are they so named?

Are you on the right page?

Find cunning. What does the dictionary say about cunning? (Write these on board commenting that they will find which of the meanings applies in the story.)

Of what use are the guide words on the page? Skim through the dictionary. How many pages have guide words? Now use the guide words to see how quickly you can find the following words: *dreadful, superior.* (Follow procedure established above.)

Summary

What have we done in this lesson? What have we learned from it? Children summarize in their own words:

Each page in the dictionary contains two guide words.

Guide words tell the first and last words on a page.

Guide words make it easier and quicker to look up a word.

Follow-up

Homework assignment to find the guide words for a group of selected words.

Using the Encyclopedia, Atlas, Almanac

Caution is taken in the *required* use of these reference tools. The use of encyclopedias, atlases, and almanacs demands advanced reading skills which may not have been mastered by all children. It is, therefore, advisable to assess carefully the reading ability of the child before requiring or assigning lessons in materials of this type.

When, in the fourth grade, the usual reference materials, such as dictionaries, textbooks, library books to which children turn for help, fail to give the desired information, and the information is to be found in the encyclopedia, that is the time to give initial instruction in its use. The teacher introduces to the group a simple, well-illustrated encyclopedia as another source of information. The make-up of the particular set or single volume in use is explained by the teacher who calls attention to points of similarity and differences between the encyclopedia and the now familiar dictionary.

The teacher demonstrates how she uses the alphabetical guide letter or letters on the back binding of each volume, the table of contents and index in that volume (or in some sets, the separate index volume), the guide words on the pages, etc. to help her locate the information she desires. Many of the modern encyclopedias provide lessons, exercises, and even filmstrips to teach the use of a particular set of books. Each time this situation arises (and the teacher plans activities that require encyclopedia use), the next step or two is taken in the direction of efficient and independent use of such reference material by the children.

Some teachers prefer to use only one encyclopedia as a variety of formats tends to confuse the children. The volumes should be easily available, if the classroom has a set of its own, so that children during free reading time may select a volume, become familiar with it, enjoy the pictures, diagrams, maps, and charts. Good and above-grade readers find them pleasurable, interesting reading, and all come to look upon them as attractive, helpful sources of information.

Occasionally, children's work in social studies or other curriculum areas necessitates the use of an *almanac.* The children are led to understand that the purpose of an almanac is to supply information too recent to have been included in a textbook or encyclopedia. Pupils generally use the almanac under direct teacher or librarian guidance. They will use the *atlas* in much the same way with teacher or librarian help in finding information from maps.

Reading maps, globes, graphs, charts

Map-reading is taught in a functional setting. Children learn appropriate vocabulary as they engage in experiences to develop their understanding of:

location, place names; geographic terms, such as equator, tropics, circles, poles, axis, oceans, contintents, rivers, canals, shorelines, islands

routes and stops along highways, subways, streets; location of airports, tunnels, bridges, historic landmarks

symbols that represent cities, elevation, coastlines, mountains, waterways, travel routes

legends on a map to indicate symbols used and the scale of miles

special-purpose maps used to interpret population density, climate weather, rainfall, distribution of arable land, current events.

direction as shown on the compass rose – location of the North and South Poles.

Children are given experiences with the globe as a model of the earth and the only true map because it shows the roundness of the earth and is not distorted by being flattened, as is a map. Photographs taken from outer space reinforce the concept that the earth is round. The pupils learn the precise vocabulary in referring to areas shown on a globe, such as North Pole, South Pole, hemispheres, contintents, land and water masses.

Graphs are symbolic representations of information in mathematics and social studies. They include picture graphs, circle graphs, and line graphs. Children construct simple graphs and learn to use appropriate vocabulary as they interpret their own graphs and those found in books.

Charts are useful in presenting facts clearly and concisely. Children learn to interpret and see the relationships among headings, symbols, and captions on charts.

Interrelating the Reading Skills

Reading skills cannot be isolated. It is very difficult to focus instruction on one skill to the exclusion of all others. The teacher finds that when she asks a child to read for the main idea or to determine sequence, she is also asking the child to skim, to select, to evaluate. When the child reads to follow directions, he is reading to determine sequence, to select, and to skim.

Reading in the content areas is not limited to the textbook. The teacher often will prepare material corresponding to the reading ability of the children. In the following illustrations, reading material for a science lesson has been prepared on three levels with three different purposes in mind. The subject matter is similar. The first illustration is a copy of an experience chart written cooperatively by the teacher and children. This is used for children whose reading ability is below grade level. The second illustration is a sample of a work-sheet developed by the teacher for children whose reading ability is on grade level. The third illustration treats the same material in narrative style with appropriate activities for children who are above grade level. The reading skill, together with concomitant skills, is listed below the illustrations.

LESSON 6

A SCIENCE READING LESSON ADAPTED FOR CHILDREN OF VARYING ABILITY

Below Average (Title to be given by children.)

We made a compass that floats. First we rubbed a needle on a magnet in one way. This made the needle a magnet. Next we put the needle on a cork. Then we floated the cork in a pan of water. The cork turned and turned. When it stopped, the needle faced north and south. We had a compass.

What shall we call the chart? ________________________________

Put a line under the words that tell what we did first.

put the needle on the cork   floated the cork   rubbed a needle in one way

Put a line under the words that tell what we did then.

put the needle on a cork   floated the cork   rubbed a needle in one way

Skill: expressing main idea in form of title

Concomitant skills: following sequence, using picture clues

Average: How to Make Your Own Compass

When Columbus came to America, he used a simple compass floating on water. You, too, can make a floating compass. To make a floating compass, follow these directions:

Place on your table a magnet, a needle, a paper clip, a notched cord, a plastic pan half-filled with water.

Hold the magnet in one hand and the needle in the other.

Rub one end of the needle against one end of the magnet. Rub in one direction many times.

Try to pick up the paper clip with the magnetized needle. If you can pick it up, what have you made?

If you can't pick it up, what might be the reason? Try rubbing the needle with a different magnet in one direction. Do this many times until you can pick up the clip.

Place the magnetized needle on the notched cork and float it in the plastic pan.

Let the needle turn freely. When it comes to rest, it faces in a north and south direction. This is your floating compass.

Fill in the blanks.

I rubbed the needle about ________ times. I rubbed the needle in ________ direction.

I ________ pick up the clip. I had made a ________.

Skill: reading to follow directions

Concomitant skills: solving problems, drawing inferences, using context clues

Above Average: How to Make a Compass

Columbus and other early explorers depended on compasses that were simply made, such as floating compasses. Columbus also carried a lodestone, a natural magnet, which he used to remagnetize the compasses. You, too, can make a floating compass and remagnetize it with a lodestone from your science kit.

You will need a magnet, a needle, a paper clip, a cork, a plastic bowl three-quarters filled with water. In order to make the compass, you will first have to magnetize the needle. You do this by stroking one end of the needle against one end of the magnet. Rub it many times in one direction. Then test to see if it picks up the paper clip. If the needle can pick up small iron or steel objects like the clip, it has become magnetized. How many times did you have to stroke the needle before it became a magnet?

Now that you have a magnetic needle, you are ready to make your floating compass. Notch the cork, place the needle on it, and float it in the bowl of water. The cork will spin freely before coming to rest. When it does, the needle is pointing an a north-south direction. How can you determine which end of the floating compass is facing north? Next, compare the "north" direction of your compass with the "north" direction on a compass from your science kit.

Your floating compass will lose its magnetism because it is only a temporary magnet. You may remagnetize the needle by stroking one end of the needle many times against one end of the lodestone in one direction. Since there were no commercially-made compasses in Columbus' time, this is exactly what he did to remagnetize his floating compass.

Underline the steps you will have to follow to make the compass. Now make your own compass.

Skill: identifying main steps to be followed

Concomitant skills: skimming, selecting relevant details

CAUSES OF READING DISABILITIES

In spite of the efforts of teachers to meet the reading needs of the children, it is recognized that all children will not experience success in the reading program. There is no single cause for reading retardation. A factor which may cause one child to fall behind his age group may not noticeably affect another. The multiple causation theory of reading disability is generally accepted.

Factors which may contribute to reading retardation are:

Physical	vision, hearing, physiological functions, general health problems
Psychological and personality	unfavorable comparison to siblings, sheer neglect, over-protection, broken homes, quarreling or unstable parents, rejection, indifference, insecurity, timidity
Intellectual	difference in rates of learning, inability to engage in abstract thinking, deficiencies in oral language control and visual memory.
Environmental	lack of background experience, cultural impoverishment, other-language background
School	inappropriate and inadequate programs and materials, overcrowded conditions, discontinuous learning because of pupil or teacher mobility.

The teacher is not expected to assume total responsibility for diagnosing the cause of reading disability. If evidence indicates that a child is not able to profit from regular instruction, she calls upon specialists outside the classroom. Through her immediate supervisor, the teacher may recommend the child to the guidance counselor, the school nurse, the school doctor, the school psychologist, the corrective reading teacher, the speech teacher, and/or any other specialist available.

In view of everything known about a particular child, the teacher may decide, in consultation with the supervisor, to attempt another approach to reading. In this case, other complete programs or portions of programs are explored for their desirability. After careful evaluation of the relative merits of these approaches, the supervisor and teacher agree on which method is most likely to be effective in helping the child to improve. (See p. 77.)

EVALUATION OF READING PROGRESS

Evaluation is the continuous appraisal of growth and progress of children toward educational goals. It implies more than the measurement of a child's academic achievement. It is the process of interpreting many kinds of information from many sources in order to determine to what extent children are achieving educational goals. Evaluation involves understanding the objectives, measuring the extent to which the objectives are being realized, and adapting the instructional program accordingly.

The teacher is the key person in the evaluation program. She uses a combination of ongoing, informal evaluation and periodic measurement which involves the use of teacher-made and standardized evaluation instruments. The program enables the teacher to diagnose difficulties, plan appropriate teaching, and help prevent or modify the development of undesirable habits and attitudes. She measures the child's progress toward expected outcomes which have been determined as appropriate for him, such as:

the ability to read selected material with ease and comprehension

the ability to use reading as a tool of learning

the development of an interest in and the habit of recreational reading.

Ongoing Evaluation

Direct observation of the child is one of the oldest and most useful tools of evaluation for it reveals not only the actual performance of the child but also various important reactions, attitudes, interests, emotions.

The teacher's directed observation of the child as he responds to reading experiences constitutes the usual type of informal ongoing evaluation. Each time the teacher notes an individual's strengths or weaknesses in a reading activity and compares it to his previous performance, she is measuring his progress. Examples of this type of evaluation include the teacher's observation of the child's performance in his:

ability to identify unfamiliar words in an individualized or group reading program

ability to comprehend and interpret written material

ability to use reading as a tool in the content areas.

In determining whether the child has reached the stated objectives for the grade, the teacher evaluates the child's success in reading the book assigned to him as his basal reader. She notes his retention of new words presented, his comprehension, and his interests in reading. In addition, she uses the suggested tests in the workbook and manual of the series for evaluation of a particular skill or unit of skills.

The teacher constructs her own tests for diagnosis or remediation. Phonics tests (see pp. 25, 190 – Listening) are particularly useful for pinpointing the specific difficulties of children who cannot decode words. Teacher-constructed paragraphs with accompanying questions test the child's ability to comprehend what he has read.

Periodicals, such as *My Weekly Reader* and *News Explorer,* contains exercises which are evaluative in nature. In each exercise, the skill to be evaluated is identified. In addition, many periodicals distribute tests as part of their service to subscribers.

Periodic Evaluation

From time-to-time the teacher makes a more formal evaluation of children's progress. Standardized tests are the usual evaluation instruments for periodic measurement of pupil progress on a city-wide, district-wide, or school-wide basis. Achievement tests in reading show progress in vocabulary, sentence and paragraph comprehension.

To be valid measures of school progress, tests should be closely related to the curriculum actually in use in the school. The teacher studies the results of her class on a standardized achievement test and learns which test items reveal the greatest needs, where adjustment is needed in the instructional program, and how the norms of her class compare with city-wide norms. The teacher makes allowance in her appraisal for language difficulty, children's background, and individual differences. She takes the whole child into consideration and is not discouraged by uneven performance and occasional lapses. She is prepared for spurts in one area and lags in another.

Appropriate forms of the Metropolitan Achievement Tests are given on a city-wide basis in New York City. In most instances, these tests are given in October or May. Since papers are scored commercially, there is often a delay in the receipt of completed class analysis sheets. A teacher or school wanting a more immediate evaluation may administer a different standardized test.

In addition to standardized tests, the teacher uses informal instruments at stated intervals. One such instrument is the Dolch Basic Word List (see Appendix) to test children's word knowledge. Children are expected to know all the words on the list by the end of the third grade. Another instrument is the informal textbook test. Many publishers distribute copies of this type of test to accompany their basal-reader series. Where this test is not supplied, the teacher may construct her own test.

A useful addition to the informal textbook test is the use of a checklist to record children's weaknesses. This checklist may parallel the suggested areas in the scoring section of the test or may be more inclusive and intensive.

GIVING AN INFORMAL TEXTBOOK TEST

THE INFORMAL TEXTBOOK TEST is an important measurement instrument in teaching reading.

At the beginning of the school year, the test is used:

- To determine a child's instructional reading level.
- To aid in requesting appropriate reading material.
- To diagnose abilities and deficiencies in skills.
- To aid the teacher in grouping children for reading.

During the school year, the test is used:

- To move a child from one instructional level to another when reading material is too easy or difficult.
- To evaluate his mastery of skills taught.
- To determine the instructional level of a newcomer.
- To complete the record of a child being transferred.

At the end of the school year, the test is used:

- To evaluate a child's reading progress.
- To complete his reading record before sending it on.
- To provide supervisors with information that will help them in planning their next school organization.

Testing at or above Primer (1^1) Level

Conditions.	Each test is to be administered individually. Other children should not hear the responses.
Materials.	Obtain basal readers in a specific series, ranging from one year below to one year above the child's reading level, as noted on his Reading Record. Use, if available, the free Informal Textbook Test pamphlet prepared by the publisher of the series being used (this pamphlet indicates by page numbers the selections best suited for use in tests and provides suitable comprehension questions for each indicated selection). Or prepare an original test: (a) Select a passage of about 100 running words in a story without too many unfamiliar concepts; (b) Prepare four comprehension questions based on the selection, including literal meaning and finding details, getting main idea, drawing inferences, and reacting to the story.
Procedure.	Choose a basal reader corresponding to the child's instructional level as noted on his Reading Record. Introduce the selection, establish rapport, tell a little about the story, tell the proper names, and ask the child to read *orally without previous silent reading.*
Scoring.	Note and count errors as follows:
Nonrecognition Errors.	Each different word a child does not know (tell him the word after five seconds) or mispronounces counts as one error. Words mispronounced because of foreign accent are *not* counted as errors.[40]
Addition Errors.	Count as one error all words the child adds, regardless of the total number of additions.
Omission Errors.	Count as one error all words the child omits, regardless of the number of omissions.
Endings Errors.	Count as one error all endings the child omits, no matter how many endings are omitted.

Interpreting the Informal Textbook Test

If a child makes fewer than 5 errors, repeat the test on a reader at the next higher level. Continue until the level at which he makes about five errors is reached.

If a child makes more than 5 errors, repeat the test on a reader at the next lower level. Continue until the level at which he makes about five errors is reached.

If the child makes about 5 errors, then ask the four comprehension questions. A score of 75 percent or higher indicates that this is the child's instructional level. If he scores lower than 75 percent and

If the child is at or below third-year reading level:

Prepare another test of 100 running words from a story at the level on which he scored about five errors.
Have the child read the new selection *silently.*
Ask him four comprehension questions.
A score of 75 percent or higher indicates that this is the child's instructional level; but if the comprehension score is lower than 75 percent, then assign him the reader *one level below* the one

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[40] Consistent mispronunciations due to the use of nonstandard English or foreign language pattern which do not impair the meaning are not considered as errors. Errors of this type are considered speech errors rather than reading errors, e.g., When I passed by, I read the posters may be read orally as When I *pass* by, I read (red) the posters (nonstandard but correct). The reader's use of past tense of *read* indicates that he understood time indication of *passed* even though he pronounced the word as *pass.*

used in this test, for this is the child's instructional level. Work closely with him on his comprehension skills.

If the child is above third-year reading level, follow the procedure just outlined but use three pages in a story instead of just 100 running words.

Testing below the Primer (1^1) Level

When testing below the primer (1^1) level, select 15 different words (no proper names) from the back of all pre-primers in the basal series being used for the test – perhaps every fifth word from a list of about 75 words.

Type (primer typewriter) or print (manuscript) the 15 words in a column or on separate cards. Ask the child to read the words aloud. Note his errors and evaluate:

If he does not know any of the words, provide him with a reading-readiness program.

If he recognizes between 1 and 12 words, then provide him with more pre-primer work, for this is his instructional level.

If he recognizes 13, 14, or 15 words (and does not miss more than two words), start him on the primer (1^1), for this is his instructional level.

EXPRESSING IDEAS: THROUGH SPEAKING AND WRITING

Because language is behavior, it develops best in an atmosphere of mutual respect, wide tolerance for language limitations, and a recognition of the value of ideas, however poorly expressed. Provision is made for all children to contribute and participate, and to know the satisfaction of seeing their ideas considered worthy of discussion and possible acceptance. Satisfactory participation in discussion and group composition encourages thoughtful review and conscious evaluation of individual and group experiences.

The teacher's judgment helps her to balance the importance attached, on the one hand, to encouraging children to talk and listen, and on the other hand, to developing correct vocabulary, usage, and sentence structure, especially in writing. She walks a delicate line between interrupting the speaker for correction and ignoring errors in order to build his self-confidence and security. She does not stultify the natural exchange of ideas by always insisting on a complete sentence in oral communication. She helps children to observe the differences between oral and written language. In particular, the teacher helps them to recognize gradually that oral communication is largely dialogue in which single works or phrases are meaningful and acceptable, whereas written communication is, at least temporarily, one-way communication and calls for complete sentences.

Speech in Action

The program stresses the genuine communication of ideas about matters of interest to the children. Conversation and discussion are particularly important because they are the most frequently used forms of oral expression in out-of-school communication and involve exchange and interaction among those participating. These forms of speaking provide opportunity for exposition and clarification of viewpoints and values, influence attitudes and behavior, and help children and adults to understand one another. When it is a great strain for a non-English speaking child to be in an English-speaking environment throughout the school session, the teacher allows the child to speak at times in his own language.

The speech in action approach provides instruction and practice in conversation, interviewing, discussion, reporting, storytelling, and creative dramatics.

THE TEACHER	THE CHILDREN
CONVERSATION Establishes a classroom climate and control in which children feel free to converse during certain activities, e.g., planning an activity, conducting a science experiment, craft time, sharing books or compositions, evaluating compositions. Finds time during day to talk to individual children.	Know there are times of group activity in which they may exchange ideas with one another in quiet conversation. Respond favorably to teacher's concern for their interests and problems.
Reviews how to carry on a conversation in the classroom. Plans with a group how they will dramatize a classroom conversation. (See Creative Dramatics, p. 265.)	Recall standards for small group conversation. Observe the small group as it demonstrates use of "conversation voice" (p. 313), listening to the speaker, looking at him, responding courteously, and then returning to their work.
Evaluates the dramatization with class. Guides them to set up standards for conversing in class.	Develop own set of standards based on what were strengths and weaknesses of demonstration. We use a quiet voice. We laugh softly. We wait our turn. We ask questions. We use person's name. We say *Excuse me, Please, Thank you.* We go back to work.
Develops a dialogue for N.E. children when they learn by rote during Language Emphasis time.	Apply sentence patterns and new vocabulary in everyday conversations.
Reviews telephone usage.	Develop more acceptable telephone habits.
Checks on number of home phones and on pupils' prior experience with home and coin phones.	Indicate knowledge of use of home phone and coin phone; understand that usually they drop coins into slot before dialing but that as new equipment is developed they follow special directions; classify kinds of calls they and members of family make (friendly or social, business, emergency).
Discusses care of public instrument and booth.	Become aware of their responsibility for being careful of public property.
Shows films, *We Learn About the Telephone* and *How We Use the Telephone* or a color filmstrip, entitled *The Alphabet Works for Us.*[41]	Learn the proper way to use the telephone, fundamentals of alphabetizing, how to find a number in the telephone directory, how to get help in an emergency.
Uses sample mini-Manhattan directory to help children find listing or selected names. Elicits individual phone numbers.	Apply alphabetization skill, use guide names, last name, first name, and address to locate correct phone number in telephone book; how to write own or friend's number – last name before first name or initials, number written as dialed 375-1690.
Refers to inside front cover of telephone directory for emergency numbers; checks numbers to be dialed, calling attention to letter "I" and numeral "one," letter "O" and numeral for zero.	Memorize emergency numbers of police, ambulance, doctor; dramatize situations requiring such calls.
Makes use of teletrainer kit; calls on pairs of children to plan a conversation, incorporating ideas from the films; guides children in deciding on number to be dialed, content of message.	Plan dialogue to illustrate taking a message, using the telephone in an emergency. Have in mind number to be called; hold the instrument correctly; pretend to listen for dial tone and to dial finger stop for each numeral or letter,

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[41] The New York Telephone Company provides teaching aids related to communications. Principals should call *Public Relations* within their territory for this program. Bronx and Manhattan schools call 394-1030. Brooklyn, Queens, Staten Island schools call 396-4174.

THE TEACHER	THE CHILDREN
Gives extra practice to N.E. children in Language Emphasis Lessons; develops a suitable dialogue which they memorize; emphasizes emergency situations.	not a random selection; speak clearly into the mouthpiece with the lips about one inch away from it; carry on planned conversation; pretend, at times, to hear a ringing signal (burr - r - ring) and wait for *ten* rings before hanging up or hear a busy signal (buzz - buzz - buzz). Learn how to take and relay a simple message; report a fire, etc.
Guides evaluation of lessons: Did the receiver answer promptly and identify himself? Did the caller identify himself? Was the message clear? Did the emergency call give the necessary information: type of emergency, name, address, apartment number, telephone number of caller? Did the caller state the message clearly and slowly?	Become aware of why one demonstration is preferable to another. Realize that caller and receiver must speak clearly and directly into the transmitter. (Don't roar; don't mumble; don't talk while chewing.)
Provides opportunities for children to obtain information through the use of the interview.	See the interview as a special form of conversation, whereby they can better obtain needed information than by reading, experimentation, or using visual media. Tell about TV interview they liked.
Suggests or elicits the name of an appropriate person who is qualified to give desired information.	Interview people in the school building – a teacher, the librarian, the principal, invited speakers; people in the community – the public librarian, parents, neighborhood leaders, new children in school.
Arranges for the interview by letter, telephone, or person to person contact.	Learn that purpose must be stated and a definite time and meeting place arranged for.
Guides the formulation of clear, pertinent questions based on pupils' suggestions of what they expect to learn from the interview.	Tell what information they are seeking. Frame questions which should yield the desired information.
Writes questions on board.	Copy the questions on separate cards which the pupil will use at the interview.
Questions children as to what they anticipate will take place during the interview.	Show their understanding of the interview technique.
Plans a dramatization of an interview; at first acts in the role of the interviewee; later has children assume the role of interviewer and interviewee.	Learn that the interviewer: *Introduces himself.* *Makes an opening remark of interest to the interviewee.* *States the purpose of the interview.* *Asks questions one at a time.* *Closes the interview with "Thank you."* *Says* "Good-by" *and leaves promptly.*
Guides the evaluation of the dramatized interview: *Did the interviewer maintain a natural, easy posture?* *Was his voice audible?* *Did he get the information he wanted?* *Was he polite?* *Did the interviewee help him? Was the interviewee in a hurry? Did the interviewee get off the topic?* *What does the interviewer do in these situations?*	Suggest ways in which the interviewer can improve his techniques: *Speak more clearly.* *Get right to the questions if the interviewee seems to be in a hurry.* *Talk with the interviewee if he wants to chat but return to the subject of the interview.* *Answer questions asked by the interviewee.*
Selects two children for the actual interview; assigns specific questions to each.	Carry out the interview. Ask assigned questions; talk informally with interviewee.

THE TEACHER	THE CHILDREN
Has a follow-up discussion when the children return from the interview; uses the guide questions to check whether interview yielded the desired results.	Share the information obtained; answer questions of classmates and teacher. Give their reactions to the interview.
Encourages free interchange of ideas between herself and small groups.	Grow in ability and confidence to converse with others.
Tapes conversation with small groups. Allows children to get started and builds conversation around their initial topic, gradually introducing other subjects. Is a good listener. Keeps conversation moving, relating comments or questions to children's remarks; draws out the shy and restrains the monopolizer; uses children's names; guides them to end conversation at appropriate points.	Speak spontaneously and freely. Listen to what others have to say; respond courteously; comment or extend other child's remarks by asking questions or telling something similar. Learn to change subject to something of interest to others as well as to themselves. Use names of teacher and other children.
Replays tapes for group and at times for class; guides children to evaluate ideas presented, amenities observed, language used.	Enjoy hearing what they have said. Place value on their ideas; become aware of need to present them so that others will listen; begin to understand that it requires greater attention to listen with comprehension when person's gestures or facial expression can't be observed.

DISCUSSION

Recognizes that discussion is directed group conversation for the purpose of reaching a clearer understanding of a topic or problem and, perhaps, arriving at a conclusion.	Exchange ideas to explore a problem or topic; listen to ideas expressed; think about them and learn to evaluate those which contribute to the discussion and those which are irrelevant.
Suggests or guides selection of topic or problems appropriate to pupils' age, experience, and background: Topics: Evaluation of daily activities; fire prevention, care of books, private and public property, health and safety precautions; reactions to stories, poems, music, compositions, news events, TV programs; use and abuse of tobacco, alcohol, drugs. Problems: How can we improve our gym period? How can we make our neighborhood a better place? What kind of program should our class put on for assembly? How does .... work? Why did the colonists ....? How can we prevent false alarms?	Mention other topics and problems of natural concern to them: Bullying; name calling; use of TV at home; tattling; stealing; What to do with articles I have found? What to do if we break a window? Where can we play after school? How to handle the older kids who gang up on you? What do you do with the younger brother or sister who tags along? Should we ever talk to strangers? Why do we have to go to bed early? Why do our parents treat us like babies? Why do we have to do things like homework when other people want us to rather than when we want to? How can we keep our friends? What do I do when my friend dares me to try drugs?
Restates problem simply and clearly. Writes it on board and lists main issues to be covered.	Identify the problem and related topics.
Allocates time in proportion to importance of topic and skills being learned. (Arriving at understandings and planning action may take but a few minutes in one case and in another situation may require a much longer time extending over several days.)	Understand that sharing ideas orally is an important way of learning when they base their statements on known facts and/or reference to a recognized authority.

THE TEACHER	THE CHILDREN
Leads discussion, encouraging creative thinking.	Learn to express their ideas and defend their viewpoint, accepting their responsibility to speak the truth and evaluate the accuracy of what they hear.
Gets discussion off to a lively start by opening remarks.	Are interested in participating when they have the conviction that a solution or an understanding of the problem depends upon them.
Strives for maximum pupil participation, involving the non-participant by direct questioning; checks the over-aggressive and the monopolizer.	Suggest original and tentative solutions when they know that their sincere comments and opinions will be respected by teacher and classmates.
Guides children to use discussion techniques.	Carry discussion forward – asking questions and giving answers, sharing information and, at times, drawing conclusions.
	Use amenities: Face the person or group addressed. Use an accepted pattern for recognition. Address others by name and are courteous in adding to what another pupil has said or in disagreeing with him.
Accepts natural speech of children; does not interrupt for *usage* correction.	Speak freely and audibly; try to organize ideas before expressing them. As they think a problem through, show understanding of time sequence, cause-and-effect relationships, comparison; try to arrive at original and tentative solutions.
Steps into discussion whenever necessary to supply information, bring up relevant phrases, correct inaccuracies, terminate irrelevant discussion, summarize when a major point has been explored, and watch time involved.	
Points out causes for differences in points of view, helping to resolve the differences without minimizing them.	Make an effort to change a viewpoint or concede an error in the face of evidence.
Helps pupils develop a set of basic values that will guide their thinking on matters of public concern.	Get a feeling of accomplishment in having talked out a problem or explored a topic; realize that problems can be talked out as well *as fought out.*
Ends discussion when further learning appears unlikely.	Select main ideas to be summarized; copy, if necessary, into their notebooks.
Guides pupils to summarize. Records summary on chart or board.	Put into practice plans agreed upon or solutions arrived at.
Compliments children on good procedures and notes weaknesses for future teaching lessons.	Improve in discussion techniques as they talk over strengths and weaknesses with teacher.

INFORMAL REPORTING

Shares appropriate personal experiences or reactions to news TV, movies.	Listen attentively because they enjoy the reports.
Uses an effective opening sentence.	Are aware of and alert to opening sentence.
Develops report, with details, comparisons, examples; keeps report short and lively; ends with a strong sentence. Guides children to analyze her report.	Note that the teacher's report is short, doesn't tell every detail but makes them draw inferences and conclusions.

THE TEACHER	THE CHILDREN
Encourages children to give informal reports on experiences of interest to their classmates. (One or two a day.)	Grow in their ability to interest others in their observations and reactions to personal trips, sports, "big" community news, hobbies, magic tricks, TV programs, movies, incidents observed enroute to and from school. (Omit items of purely family interest.)
Reviews cues *Who, Where, When, What, Why, How;* lists these on chart; discusses length of report, opening and closing sentences, vocabulary. (Avoid the word "thing," use precise terms.)	Know that they should: Have a plan in mind before giving the report. Speak audibly if they want others to listen. Look at the other children. Keep to the topic, telling only the most important facts.
Compliments child on some aspect of report; occasionally asks other children how they would have expressed same idea; supplies her version.	Grow in poise and self-confidence. Suggest changing word order, word choice, transforming opening sentence into a question.
Gives special help to N.E. children as they try to give brief reports.	Are accepting of language limitations of N.E. classmates. Make an effort to listen to their reports quietly and attentively.
PLANNED REPORTING	
Reviews or teaches to the whole class the techniques for giving a planned report tied closely to a center of interest or curriculum area. (See p. 101.)	Grow in their ability to prepare and give a clear, well-organized report.
Rexographs (or puts on transparency for use on overhead projector) a paragraph from a social studies text, identifying text, author, page.	Recognize book material as a source of information for facts for a planned report.
Guides first reading of material for gist of paragraph.	Skim silently and identify the general sense of the paragraph. (see Reading, pp. 94, 204.)
Poses questions related to main idea and needed facts; writes questions on board.	Read questions orally and then read material silently to find answers to questions.
Calls on volunteers to present a report, using questions as a guide.	Have informal outline to follow in developing their planned report; may answer questions silently or may write answers in own words (without concern for correct spelling); then give (not read) an oral report to class.
Finds something to commend in each report, especially accuracy of facts, choice of language, and audibility; guides evaluation of report.	Value the teacher's comments; learn to accept constructive criticism.
Gives as many class lessons as needed with paragraphs and other sources of information – TV programs, films.	Practice gathering information, making it part of their own fund of knowledge, and organizing it into a simple and brief report; present report; use illustrative material.
Introduces group procedures for planning report on a topic of common interest in social studies, science, etc.	Are grouped – one small group to work independently but under teacher guidance, and one very large group to continue working directly with the teacher. (The large group is given a holding assignment while the teacher

THE TEACHER	THE CHILDREN
Begins with one small group and one large group from which small groups are gradually formed; trains each group carefully.	organizes the small group and gets it started. The large group may also be observers and listeners of the small group organization.)
Provides physical arrangements – seating, storage space, library facilities, and appropriate research materials – books, pictures, maps, magazines.	Keep materials in order.
Reviews mechanics of changing seats, keeping material in a folder, using low-pitched voice in conversation, carrying out assignments, choosing a leader.	Are aware of rules of behavior.
Discusses general topic and specific assignments; sets up guide questions; guides choice of material for each assignment.	Understand that they are to find additional information on a topic about which the whole class has some basic knowledge. Know the definite aspect of the topic on which they are to report; select reading material.
Explains step-by-step sequence of work through oral instruction and charts. Selects one pupil as leader to help keep group moving ahead.	Follow the procedures previously established – use table of contents to find the chapter (page) to read; read it quickly; reread to answer questions silently or in own words; use index to find pages on which related information is given; keep record of book and author.
Limits number of preparation periods; sits with group at some time during each period; checks on activity at end of lesson.	Have a sense of responsibility to finish reading and prepare report; talk over progress with teacher.
Works with individual child before he reports to check facts and organization; sits with group when he reports to them preliminary to reporting to whole class. (May record the child's report and play it for group evaluation. Child then shares in objective evaluation of his report.) Discusses illustrative material and best way to display it.	*The Reporter* Knows report. Discusses it with teacher. Tells report to small group; answers their questions; accepts constructive criticism; changes report if necessary. Uses illustrative material that gives added dimension to the report; knows how to show it.
Reviews listening standards with class.	Has a feeling of confidence when he reports to whole class. Faces class; speaks clearly and audibly; if he makes a mistake, is able to correct it and continue his report.
Develops readiness for the report by relating the report(s) to the learning of the children. Introduces the reporter(s) to class.	Knows subject so well he can tell his report to class and answer questions when asked.
Becomes a member of the class audience; listens attentively and quietly corrects any inaccuracy of information, e.g., location on maps. Steps in, when necessary, to keep reports moving and to relate one report to another.	*The Class Audience* Understand that they help the speaker by their attitude, their courteous attention and response. Have background information necessary to appreciate the report.
Guides and participates in follow-up discussion and evaluation. (Becomes aware of lessons needed in oral composition, speech, research, reading, committee routines.)	Ask questions of the reporter; contribute additional information. Tell what they liked about the content of the report and its presentation.
Summarizes learning; helps class to decide what use to make of the report.	Recall facts from the report for the summary. Suggest new areas of study and/or ways to fix the learnings.

THE TEACHER	THE CHILDREN
STORYTELLING	
Reads or tells a story frequently, at least twice a month.	Acquire a repertoire of stories with which they are familiar.
Develops guidelines for retelling a story – follow author's plan but summarize the action; teaches children to write down key sentences or words as clues to development of story. (See plot development in Literature, p. 348.)	Know that the story must begin by arousing interest in the characters and the action, develop the action to the climax and tell how things turn out in the end.
Forms groups to plan different stories.	Work in groups; decide on story and part of story each will tell; plan opening (use words of author; then paraphrase them); select few important incidents to develop plot (who, what, when, why, how); plan a closing to come soon (one or two sentences) after climax.
Encourages other forms of sharing favorite stories, such as Creative Dramatics (p. 264.)	Enjoy dramatizing a scene or scenes, pantomiming, playing charades, puppetry.
Guides composition of original stories.	Compose stories and share them with class or other classes.
Uses pictures, personal experiences, literature, situational plots to provide ideas and sequence for original story – tall tale, humorous, fairy, true-to-life.	Work in groups to develop cooperative stories related to theme(s) suggested by teacher – pupils exchange or develop theme of their own; have some understanding of the characteristics of different genres (types) of stories.
Allows limited time for developing story.	Determine main idea and weave story with related details – give characters names, try to tell things in order, show a cause-effect relationship, use comparisons, cite examples, begin to include conversation; borrow language from favorite authors; end story after climax.
Sits with each group to guide planning of story; encourages group to follow an author's pattern. (See Literature, p. 347.) Outlines steps of a familiar story in sentence form.	
Guides children to use appropriate intonation pattern. (See Speech, p. 313.)	Modify quality and volume of voice to fit story and carry on appropriate conversations; select one or two children from each group to tell story to rest of class.
Calls groups together for sharing with whole class.	Enjoy the variety and originality of the stories.
Evaluates each story for content and presentation.	Are alert to the qualities that make good storytellers.
Asks for volunteers to revise their stories and share again with class, then with other groups.	Are willing to polish their stories, retell them to class and other classes, especially younger children.

CHORAL SPEAKING

Choral speaking gives each child in the class a chance to participate actively and be part of the group. The children cooperate in planning, practicing, and performing as a team. They learn the importance of following cues and speaking lines promptly on signal from the teacher. They begin to develop criteria for selection of poetry for presentation to an audience. They are encouraged to use clear and distinct articulation and pronunciation. The shy and withdrawn child is provided with an opportunity to be successful. Speaking in a group frees N.E. children from the self-consciousness they may feel in speaking a new language and gives practice in the stress and rhythm of English. The speaker of nonstandard English acquires poise and self-confidence in the use of the standard dialect.

The four types of choral speaking which can be successfully practiced at this level are refrain, two-part, sequential, and unison.

Refrain Form

After the children have been exposed to the pleasure of reading and listening to poems, the teacher may introduce the *refrain form* of choral speaking. The refrain in poetry is a group of words repeated after each line or stanza and is similar to the refrain in a song.

THE TEACHER	THE CHILDREN
Presents a poem appropriate for *refrain form* choral speaking, directing pupils to listen for the rhythm in the refrain, e.g. "The Bumpety Bus."	Listen to the poem presented for choral speaking.
Leads pupils in a discussion of the meaning of the poem.	Offer suggestions:
Relates the poem to pupils' prior experiences.	*The poem is about an old bus that the poet likes.* *It's about a bus going down an old broken down road.* *It's about a crowded, hot bus with lots of kids and people going to visit their relatives, etc.*
Asks: *What's it like to have a bumpy ride on a bus?*	Pantomime body movements related to riding in a bumpy bus.
Rereads poem, inviting pupils to join in on the refrain.	Listen and join in unison, reciting the refrain: In the *bumpety, bumpety, bumpety* bus.
Elicits specific words in the poem that convey meaning.	Suggest: *bumpety bus, noise, fuss, people, fast, slow, etc.*
Demonstrates the need for clear, crisp articulation necessary for enhancing the rhythm and meaning. In this poem it is necessary to stress all the consonants in bumpety to create the stacatto rhythm of riding on a bus.	Practice saying *bumpety*, emphasizing the crisp articulation of the consonant sounds: *b, m, p, t.*
Practice saying the poem.	Recite in unison, emphasizing the rhythmical refrain: *In the bumpety, bumpety, bumpety bus.*
Selects one or two pupils to participate as the solo reader or readers leading the class in saying the poem.	Enjoy participation in unison recitation with peer as the leader.

Two-Part Form

In order of difficulty, *two-part* work should follow *refrain form* choral speaking. In this form of choral speaking, a division of voices is required to enhance the interpretation of the poem.

THE TEACHER	THE CHILDREN
Introduces the need for the division of voices by drawing an analogy between choral speaking and an orchestra or popular singing group.	Begin to understand that different sound qualities blended appropriately can create a mood or thought.
Contrasts two sections in an orchestra: *string vs. percussions;* or two types of singing voices: *soprano vs. baritone.*	Recognize the differences in quality.

THE TEACHER	THE CHILDREN
Relates musical quality differences to light and deep voices in choral speaking *light – strings, sopranos; deep – percussions, baritones.*	Begin to understand that all voices do not have the same quality. Understand terms *deep voice* and *light voice.*
Directs the class to act as judges to determine the classification (light or deep) of each pupil's voice quality.	Take turns reciting familiar jingle or slogan: *Mary had a little lamb; Take tea and see! Hickory Dickory Dock,* etc.
	Listen to each other to determine classification of voice.
Relates the conductor of an orchestra to herself as the *leader* in choral speaking.	Understand the necessity for *following a leader* in a group activity.
Guides the class in establishing signs and rules in Choral Speaking.	Suggest gestures that indicate: *get ready; start; stop; slow; fast; light; voice; deep voices; loud; soft,* etc.
Leads the class in a simple familiar rhyme, using visual hand signals.	Enjoy following the conductor; understand and respond to visual hand clues.
Introduces suitable poems for Two-Part Form Choral Speaking: Reads aloud, directing class to listen for meaning and mood of poem – "Adventures of Isabel" by Ogden Nash.	Listen to determine the humorous, nonsensical mood and the absurdity of the situation between Isabel and the bear leading to the surprise ending.
Discusses with the class the poet's choice of words which establish the nonsensical mood and the rhythm. Distributes copies of the poem.	Enjoy talking about the words; infer meaning of new words. Read poem silently.
Rereads the poem, directing students to listen for the purposes of dividing into light and deep voices.	Listen attentively and suggest possible voice divisions.
Guides pupils to arrive at the best division. See suggested breakdown for "Adventures of Isabel."	Mark voice divisions on their printed copies of poem or follow marked chart copy.

Light voices	Isabel met an enormous bear; Isabel, Isabel, didn't care.
Deep voices	The bear was hungry, the bear was ravenous, The bear's big mouth was cruel and cavernous. The bear said, "Isabel, glad to meet you, How do, Isabel, now I'll eat you."
Light voices	Isabel, Isabel, didn't worry, Isabel didn't scream or scurry, She washed her hands and she straightened her hair up, Then Isabel quietly ate the bear up. . . . .

(excerpt from "Adventures of Isabel" by Ogden Nash, p. 219)

Directs placement of voice groups.	Arrange themselves into predetermined voice groupings. (light voices on one side of the room – deep voices on the other side of the room).
Discusses the oral interpretation of the poem.	Suggest appropriate rate, rhythm, volume, and quality of voices necessary for true interpretation of the poem.
	Participate in choral speaking, practicing implementation of the established clues.
Leads the light voices in the oral practice of their parts, while directing the deep voices to listen.	Participate by listening for good oral interpretation.
Repeats the activity, exchanging group positions.	

THE TEACHER	THE CHILDREN
Conducts the entire class in the choral speaking selection of this and other poems such as the following:	Enjoy contributing to a group project and using their voices to express a poet's mood and meaning. Delight in verbalizing appealing poetry.

THE LITTLE TURTLE[42]

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– Vachel Lindsay

WITCH, WITCH[43]

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Rose Fyleman

Sequential

Following successful and pleasurable experiences with *refrain* and *two-part* form choral speaking, *sequential* choral speaking should be introduced. *Sequential* speaking or line-by-line arrangement requires individual voices to interpret a line or stanza without interrupting the continuity of the theme or the rhythm of the poem.

Reviews the discussion of the analogy between popular singing groups and choral speaking.	Recall similarities from their discussion and practice of *two-part* form choral speaking.
Plays recordings of popular singing groups in which solo voices are used to enhance the selection. Asks children to listen for the arrangement of voices in the song.	Enjoy listening to familiar music. Recognize the use of the solo voice interspersed with the group voices to achieve a more dramatic arrangement.
Introduces the more sophisticated *sequential form* of choral speaking by drawing an analogy between the musical recording they listened to and this form of choral speaking.	Refine their understanding of the relationship between the more familiar group singing and the *sequential form* choral speaking.
Reads a suitable poem to the class and distributes copies. The poem should be read dramatically so that the children can readily recognize that the choice of words and the rhythm of the poem are necessary to create the picture intended.	Listen to identify the rhythm and the descriptive words. Offer their interpretation of the meaning of the poem.

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[42] Vachel Lindsay, *Collected Poems* (New York: Macmillan, 1956). Reprinted by permission.

[43] Rose Fyleman. Copyright 1932 by Doubleday. Reprinted by permission.

WINDY NIGHTS

Deep Voices	Whenever the moon and stars are set,
Light Voices	Whenever the wind is high,
Deep Voices	All night long through the dark and wet,
Light Voices	A man goes riding by.
Solo 1	Late in the night when the fires are out,
Solo 2	Why does he gallop and gallop about?
Light Voices	Whenever the trees are crying aloud,
Deep Voices	And ships are tossed at sea,
Solo 3	By, on the highway low and loud,
Solo 4	By at the gallop goes he.
All	By at the gallop goes he. By he comes back at the gallop again.

THE SNOWMAN'S RESOLUTION[44]

ALL

Solo 1

Solo 2

Solo 3

Solo 4

Solo 5

Solo 6

– Aileen Fisher

THE TEACHER	THE CHILDREN
Elicits the action words in the poem.	Offer suggestions.
Asks the class to read the poem in unison.	Read the poem in unison and discover that the dramatic effect is lost in this type of rendition.
Discusses suggestions for the division of the poem for the most dramatic effect.	Offer suggestions for dividing the poem into solo and group parts.
Divides the poem into solo and group parts and assigns lines. (Solo parts may be given to shy children and those with weak voices.)	Make effort to accept responsibility for group effect.
Reviews signals formerly established for choral speaking. Leads class in practice.	Enjoy participating in this new form of choral speaking.
Leads discussion to show the necessity for each part to maintain the rhythm so that the continuity and mood are not lost.	Recognize the importance of each part to the whole and the need to follow the leader so they *come in on time.*
Continues leading practice of the poem.	Gains greater facility in timing by refining their visual and auditory skills.
Makes a tape of a final rendition of the poem for future listening.	Enjoy making tapes of their voices and listening to the beauty achieved as a result of the combination of solo and group effort.

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[44] Aileen Fisher, Cricket in a Thicket (New York: Charles Scribner's, 1963). Reprinted by permission.

The following selections are also appropriate for *sequential form* choral speaking.

THERE ONCE WAS A PUFFIN[45]

Suggest Lines	1-3	All
Line	4	Solo 1
	5-6	All
	7	Group 1
	8	Group 2
	9-10	All
	11-12	Solo 2
	13-14	All
	15-16	Solo 3
	17-18	All
	19-20	Group 1
	21-22	All
	23	Group 2
	24	Solo 4

– Florence Page Jaques

SKIPPER[46]

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– Gwendolyn Brooks

Unison

The *unison form* is the most difficult of all types of choral speaking. This form demands a oneness of thought expressed through a single group voice. All the skills learned earlier in *refrain, two-part,* and *sequential form* choral speaking are utilized in the preparation and presentation of unison form speaking. Selections for unison speaking should always be short and simple in content. At this grade level, the poem should not exceed ten lines.

THE TEACHER

Relates *unison form* choral speaking to the precision of marchers in a parade, dancers in a chorus line or cheer leaders.

Leads class in performing precision type physical exercises, accompanied by vocal directions.

Left to the window. *Up to the ceiling.*
Right to the door. *Down to the floor.*

Presents for class selection two poems suitable for *unison form* choral speaking.

THE CHILDREN

Recall familiar experiences witnessed or viewed on television. Offer additional situations: *Soldiers on a drill field, synchronized routines of singing groups,* etc.

Have fun performing the physical movements in unison.

Learn to *start together*
stay together
end together.

Listen to decide which poem they wish to choose.

APRIL RAIN SONG[47]

–Langston Hughes

THEN[48]

– Dorothy Aldis

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[45] May Hill Arbuthnot, *Time for Poetry* (New York: Scott, Foresman, 1951).

[46] Gwendolyn Brooks, *Bronzeville Boys and Girls* (New York: Harper & Row, , 1956). Reprinted by permission.

[47] Langston Hughes, *Selected Poems* (New York: Alfred Knopf, 1959). Reprinted by permission.

[48] Dorothy Aldis, *All Together* (New York: G.P. Putnam, 1952). Reprinted by permission.

THE TEACHER	THE CHILDREN
Elicits reasons for choosing one or the other of the poems.	Offer their reasons: *The poem makes me feel good. The poem makes me smile. It makes me feel sad.*
Instructs class to vote on choice of poem.	Show hands to determine the specific poem to be studied.
Rereads the chosen poem, e.g., "Then," requesting the class to listen for the main idea in the poem.	Listen and offer suggestions: *It's about a little boy growing up.* *It's what you can do when you're older,* etc.
Relates the theme of the poem to their own or siblings' experiences.	Voice their own opinions on growing up.
Distributes copies of the poem or writes poem on the board.	Read the poem silently to familiarize themselves with the words.
Discusses those words which may present difficulty.	Understand the meaning of all the words in the poem.
Practices the pronunciation of any words or sounds that suggest difficulty.	Say troublesome words in unison with the teacher to achieve crispness of articulation.
Rereads the poem, advising the class to listen for the rhythm and the tempo. Explains that a phrase is a thought group and a pause separates two thought groups. Says: Raise your hand when I pause.	Listen and indicate a pause by raising their hands.
Rereads the poem in two styles to create two different moods: first – *gay, spirited, frivolous;* next – *nostalgic, sentimental.* Discusses the effect created by the pauses and changes in the rate of speech.	Begin to realize that a mood can be created by changes in rate, rhythm, volume, emphasis, and phrasing.
Reviews signals for faster, slower, stopping, starting, etc.	Enjoy "tune up" time, recalling and appropriately responding to the conductor's cues.
Leads the class in the practice of the chosen poem.	Improve their ability to follow the conductor's cues and perform in unison.

The following are additional examples of poetry suitable for *unison form* choral speaking.

JAPANESE HAIKU POEMS[49]

MAPLE LEAVES

– Shiko

CROCUSES

–Josa

DAFFODILS

– Unknown

CREATIVE DRAMATICS

Provides opportunities for children to engage in Creative Dramatics, progressing through the following stages: group pantomime, individual pantomime, improvisation of scenes from life situations, dramatizations of stories from the literature program. Culmination of a Creative Dramatics activity may be a presentation for an assembly program.	Feel free to be imaginative and creative in their thinking as they communicate thoughts and feelings through body action, facial expression, gestures, and language.

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[49] Harold G. Henderson, *An Introduction to Haiku* (Garden City, N.Y.: Doubleday, c1958). Reprinted by permission.

THE TEACHER	THE CHILDREN
Discusses the interpretation with the children beforehand; develops understanding of terms: pantomime, mime, mimic, imitate.	Talk about their ideas for a few minutes before interpreting what they have seen, heard, or felt.
Tries to involve all the children, but does not force obviously reluctant children to participate.	Grow in self-esteem; build group spirit and cooperation; develop fluency in use of standard English.
Schedules frequent but brief periods – not exceeding twenty minutes.	Enjoy the stimulation of the creative dramatics and also have an outlet for tension as they engage in creative physical activity.
Guides children to evaluate the performance: Pantomime – Could we identify the character? What action helped the identification?	Grow in appreciation of a good performance and ability to analyze miming by other children.
What could mime have done to show activity or emotion more clearly?	
Did he do things in order?	
Dialogue: Was his voice clear and loud enough?	
Could you tell from his voice how he felt?	
Was his language the kind the character uses?	
Group Pantomime	
Introduces group pantomime by inviting children to play *Show Me – Don't Tell Me.*	Become curious about what is to happen.
Arranges class in circle.	Move chairs and desks to make room.
Shows pictures of activities which require gross bodily movements: *ice skating, swimming, fishing, walking through mud, walking in the rain, romping in the snow,* etc.	Recall prior experiences with these activities.
Asks: Show me what you would if you were in this picture.	Enjoy performing the gross bodily movement suggested by the picture: move body in a gliding motion to suggest ice-skating.
Suggests pantomime involving the five senses: *sucking* a lemon, *smelling* the garbage truck, *touching* a hot stove, *seeing* a fireworks display, *hearing* the bell on the ice cream truck.	Recall vividly familiar *sense memories.*
Asks: Do you remember what a lemon tastes like? Show Me; Don't Tell Me.	Express with fine bodily movements the suggested experience.
Engages class in game *Voyage to Outer Space* to elicit a variety of moods and emotions.	Recall television program about space.
Describes arrival on various planets: *Mars is freezing cold at night. On Saturn there are big, green, unfriendly monsters. Jupiter is completely barren without a single sound. Venus is very, very hot and humid,* etc.	Enjoy hearing conjecture about the mystery of outer space.
Asks: Show me how you would feel on each planet.	Express through gross and fine movements the mood and emotion suggested for each planet.
Leads discussion to arrive at an understanding of pantomime.	Realize that pantomime is bodily movement to express thoughts, moods, emotions, situations, and activities.

THE TEACHER	THE CHILDREN
Individual Pantomime	
Introduces individual pantomime when most children are at ease in group pantomime.	Indicate their willingness to perform alone or in small groups.
Uses a *Guessing Game* in which she carries out familiar activity: *shoveling snow, using an egg beater, batting a ball, etc.*	Have fun identifying the teacher's activity.
Displays several objects: pencil, book, blackboard ruler, eraser, roll of scotch tape, etc. Asks a child to come to the front to choose one of the objects and pantomine its use.	Observe carefully to guess which object is being pantomimed. Take turns performing individual pantomime, depicting an activity associated with object.
Plays *Who Am I* in which she pretends to be a familiar character: a policeman directing traffic, a football player at kick-off, a conductor leading an orchestra, etc.	Enjoy identifying the characters portrayed. Begin to realize the relationship between bodily movement and character portrayal.
Leads class in discussion of the many occupations of people in New York City.	Offer possible occupations: doctor, lawyer, photographer, painter, bus driver, teacher, street cleaner, etc.; discuss their experiences with people in the suggested occupations.
Plays *Pick a Person* by requesting a student to select a card indicating an occupation.	Take turns, choosing an occupation card and pantomime activities depicting the occupation; guess the occupation.
Guides the class in developing criteria for effective pantomime. Include:	Get practice in thinking and planning sequentially, logically, and meaningfully.
Understanding of the character and action to be performed, following a logical sequence. Recalling prior experience of the activities. Developing and practicing keen visual observation. Developing freedom and variety of bodily movement.	Learn to analyze bodily movements and their usefulness in expressing ideas.
Plays *Pick a Place* by showing pictures of or suggesting places which involve many people: at a *circus*, at a *beach,* at a *baseball game,* on a *rocket* to *outer space,* in an *American Indian Village,* on a *fishing boat,* meeting a *plane* at the *airport.*	Identify the places of interest, and select a location to visit by majority decision.
Leads class in discussion of the events occurring at the chosen location.	Offer suggestions of possible people, events, and happenings.
Directs class to clear a working area to represent the chosen location.	Rearrange desks and chairs.
Requests a group to plan a pantomime suitable to the chosen location.	Form the audience to watch group. Each member of group selects a pantomime suitable to the chosen location.
Establishes mood verbally (musically, if possible): It's 6 P.M. on a hot day at the Rockaway Beach Station.	Get into the spirit of the location.
Gives directions to start: *Curtain going up.*	Wait for the cue; individual children feel secure in creating pantomime as members of a group.
May call on another group to pantomime same scene.	
Guides class to evaluate their performance, using established criteria.	Discuss effectiveness of each other's pantomimes.

THE TEACHER	THE CHILDREN
Improvisiation Refers to group scenes pantomimed and suggests use of dialogue.	Recall events pantomimed; improvise language in response to questions.
Chooses two or three children to recreate a scene, using dialogue.	Act as audience while classmates present a scene with dialogue.
Elicits the elements that make a believable improvisation – words added to pantomime – by referring to the scene previously enacted.	Offer observations: I know he was a tired kid because he walked like one. The lady's voice sounded like she was crying because she couldn't find her little boy. I knew he was mad because he was screaming so. The lady's suitcase must have been heavy because she kept putting it down.
Encourages children to establish guides for effective improvisations.	Begin to understand that effective pantomime and effective use of voice are essential to believable creative dramatics.
Makes Creative Dramatics Guide Chart: Who am I? Who are the other people here? Where are we? How should I feel? How should I look? How should I sound?	Suggest steps necessary for preparing an effective improvisation.
Provides practice in performing improvisations based on real-life situations by playing *What's My Line?*	Offer suggestions for characterizations: *actor, singer, pizza maker, supermarket checker, TV personality, waiter, sales person, elevator operator, school teacher, detective.*
Draws attention to collection of suitable, simple *props* which may be used to enhance the portrayal of the *characterizations.*	Take note of and begin to relate specific *props* to occupations for developing the characterizations: chalk for teacher, sales slip for sales person.
Tells children to select silently a listed occupation and plan an improvisation involving this *character.*	Choose an occupation and plan a role for creative dramatics. Refer to guide chart to organize their thinking.
Suggests children signal *readiness to create by raising* their hands.	Raise hand when ready. (Write occupation on paper and give it to teacher.)
Selects one child to be leader. Requests that he choose his props and begins the scene by establishing the characterization through pantomime.	Observe the pantomime carefully to determine who the leader is and where he is.
Calls a child to enter the scene and begin the dialogue.	Think about who they could be and what contribution they could make to the scene.
Enlists several more children to join the scene.	Signal readiness to join the scene by raising their hands.
	Act as audience until selected to participate in the scene.
	Assume different characterizations related to the situation. Begin each *entrance* with a line of dialogue which indicates their knowledge of *the occupation of the leader, the place of action,* and *their role in the scene.*
Ends scene when it appears that dialogue is becoming strained by announcing *Thirty Seconds to Closing.*	Know that *leader* is responsible for bringing scene to a close by delivering a plausible exit line.

THE TEACHER	THE CHILDREN
Leads class evaluation of improvisation by referring to Creative Dramatics Guide Chart.	Grow in ability to create effective dialogue and pantomime.
Continues to play *What's My Line* by selecting other leaders to begin improvisations.	Find satisfaction in creating scenes involving people in real life.
	Enjoy the element of supense in creating and guessing the characterization and situation.
	Develop poise and confidence in their ability to communicate.

ASSEMBLY PROGRAMS

Several appropriate choral speaking selections may be presented as an effective assembly program. The poems should be chosen from the class repertoire and should include variety of mood and arrangement. A dramatic finale can be effected by presenting a simple refrain form choral speaking selection and requesting the audience to participate in saying the refrain.

Attractive construction paper folders to hold the poems and simple crepe paper bibs provide all the props necessary to create a group choir effect.

Creative Dramatics is generally intended for use in the classroom without a formal audience since the goal is child development rather than a finished performance. Frequent rotation of roles is, therefore, desirable.

After achieving the desired goals in the classroom, however, an improvisation or dramatization of a story may be refined for a successful assembly program. The dialogue should remain improvised even though it may cease to be spontaneous. The purpose of the rehearsals should be to reinforce the logical sequence of actions and the memorization of lines. Scenery, costumes, and props should be kept to a minimum but may be planned more carefully than in the classroom presentation. In a dramatization of *Little Red Riding Hood,* the red cape could be created from crepe paper rather than suggested by Carmen's red jacket.

Every child in the class must have an opportunity to participate in some way in the final presentation. The children should be encouraged *to show* off their learned skills of pantomime to make the audience *see* objects and places that are not there. If developed sequentially, through the suggested stages for a *Creative Dramatics* program, the assembly presentation can be exciting, meaningful, and rewarding.

In some Grade Four classes, children read plays and put them on for class enjoyment. Often these plays, such as those in *Thirty Plays for Classroom Reading* by Durrell and Crossley, are short and have few characters. Longer plays, involving a greater number of children and suitable for the assembly, are found in *Plays,* a magazine edited by A. S. Durrell.

Written Expression

Most fourth-grade children can write with considerable independence; others continue to participate with the teacher in developing cooperative compositions. Frequently, throughout the year, the teacher uses cooperative dictation to teach or re-teach a composition skill to the whole class.

How does the teacher maintain interest and a sense of pleasure in writing while developing the basic techniques of writing? The teacher employs a variety of techniques which are described on pages 104-106.

In some classes there is a writing period every day which aims, by providing frequent practice, to give children greater ease and security in writing. In other classes written expression is scheduled twice a week. Sometimes, the teacher uses the composition period for the oral preparation that precedes the writing; sometimes, for the writing itself; sometimes, for some other aspect of the writing activity, such as revising first drafts by which the children learn to express better what they wish to say.

Oral Preparation	Writing Period
Selecting topics (p. 105)	Writing the material
Limiting the topic	Revising and proofreading
Organizing ideas	Sharing writing with others
Choosing words	Re-copying, when appropriate

The teacher gives every child a chance to express himself in the following types of written expression:

Factual writing. This is the organizing and writing of purely factual materials – records, signs, labels, forms, directions, notes, accounts of class activities, reports.

Expressional writing (including letter writing). This is the writing done by children when they express their own ideas, their reactions to and opinions of firsthand and vicarious experiences in realistic and fanciful narratives of trips and other experiences; in stories, poems, and friendly letters.

FACTUAL WRITING

Records and Forms

Functional activities to provide purpose and need for children to engage in writing names, captions, titles, and in keeping records are outlined on pp. 107-110. In Grade Four, the teacher extends these activities, e.g., develops a form for recording news events.

Name ____________________ Date ____________

What's in the News?

1. Tell the subject or headline of your news event: Hey! Look! The Big Circus Parades in Central Park

2. Check where you heard, saw, or read about this event:

Radio ________ What station? ________ What time? ________

Television ✓ What channel? CBS What show? 6:00

Newspaper ✓ Which Newspaper? News What date? March 21

3. Check which kind of news:

local news ✓ state news ____ national news ____ international news ____

4. Write a short summary of the news from the report. Tell *Who, When, Where, What, Why*. Try to use interesting words from the report; underline them.

Yesterday, the Ringling Bros. and Barnum and Bailey Circus *meandered* through Central Park *en route* from the Mott Haven railroad yards to Madison Square Garden. Real live elephants *trumpeted* before the parade of camels, tigers, zebras, and painted clowns. The circus starts tonight.

THE TEACHER	THE CHILDREN
Note-Taking Relates note-taking to reading in the content areas. (See Reading p. 238.)	Know how to use the parts of a textbook; how to select the central thought and related ideas in a paragraph and longer selection.
Reviews or develops with the children a form for note-taking.	Form the habit of recording the topic, the title of the book, and name of author. Later, add the pages from which notes were made.
Demonstrates the techniques of note-taking.	Understand that taking notes on something read helps them to recall important points easily and accurately.
Selects a topic of interest to the group and about which the children's texts have pertinent material.	Have a purpose in getting information about the topic. Have individual copies of the text. (There may be two or three different texts.)
Writes title on board; elicits guide questions and lists them under title.	Suggest questions for which they are seeking answers.
Guides pupils to find information in text.	Use the table of contents and/or index to find the pages on which specific information is to be found. Skim the material once to get a general impression of the information contained.
Directs attention to the first guide question; calls on two or three pupils; writes responses on the board. Calls attention to those responses which are meaningless because they don't repeat part of the guide question in the answer, e.g., the response "by gesture" to the question: *How did man first communicate with other men?* has meaning only in immediate oral response to the question; rephrases the response for note-taking: *Man first communicated with other men by gesture.*	Reread to find answer; respond orally in their own words; may repeat phrases or single words from the text. Understand and accept correction of response; know that recording notes makes them easier to understand in sentence form.
Writes the name of the text, author's name, and pages on which information appeared.	Give source.
Continues with each guide question; writes general responses under pertinent question; indicates source.	Try to repeat the question in the answer so the note will be clear and understandable at a later time.
Discusses the relevancy of each answer.	Can identify and eliminate irrelevant answers with teacher's guidance.
Shows children how to make own copies of notes.	Use notebook; write topic, name of book they used, author, pages on which information was found. Copy question and only those *responses* which were found in the text; keep handwriting legible. Discover that notes written in own words in response to guide questions summarize material read and give them basic facts for their reports.
Calls for an oral report based on the notes.	Reread answers quietly; volunteer to summarize information orally; may refer to notes, but do not read report.
Gives as many class lessons as are necessary.	Develop some facility in formulating guide questions, finding information, recording it in meaningful sentence form.

THE TEACHER	THE CHILDREN
Provides opportunity for individual note-taking as a work-study activity in summarizing material read.	Practice taking notes independently. Some pupils continue to work in a group as previously described.
Assigns a topic (limited in scope) or utilizes one that has arisen naturally in course of class activity; gathers texts which contain information on topic. Reviews steps; checks that pupils know how to proceed.	Use own text first; select additional one from library. Recall and follow steps learned previously; write topic on separate page in notebook; write name of book they are using and author; frame some questions and write them, leaving room for answer.
Guides the group in taking notes on some topic from one text; gives assignment.	
Helps individual pupils when group is copying notes from board; checks accuracy, clearness, legibility of written notes.	Use table of contents and index to find information on topic; skim; make up additional questions if they wish; reread to find answer; write answer under question, using own words and some from text; note pages on which information was found.
Calls for report either orally or in writing.	Use notes in preparing a written or oral report.
Shows children how to use classification as another form of note-taking.	Read a selection; determine main topic; classify subtopics under a general topic.
Guides children to use information for preparing a report.	Learn to use data in developing an oral or written report.

Occupations of the New England Colonists – Encyclopedia, Vol. 00, pp. 00-00

Agriculture	Industry			Trade
Food Dairy Tobacco	Brickmaking Building Manufacturing Flour Milling	Shipbuilding Fishing Lumbering	Furniture Glassware Metalware Iron Making	Foreign Domestic

Outlining

Is aware that readiness for outlining has been established through reading activities to find the main idea and related details in a paragraph or longer selection.	Have used and formulated guide questions for note-taking; have summarized plans for an activity and learnings after a trip, film, etc.; have listed the sequence of incidents in a story or the steps in making something.
Introduces the term *outline* as she guides pupils to prepare a report from their notes.	Understand that an outline has ideas, items, events grouped into main categories or topics that can be supported with related facts.
Selects the guide questions developed for reading a paragraph and shows children how to organize them into a simple, main-heading outline:	Know that the title of a paragraph or selection is often a clue to the main idea. Use the sentence form (question or statement) in contributing to the development of an outline.

WHEAT

Where is wheat grown?
When is it sown?
How is it grown?
How is it harvested?
What use is made of it?

Provides many opportunities to develop a cooperative outline.	Strengthen their understanding that an outline highlights main ideas which they can support with details.

THE TEACHER	THE CHILDREN
Extends concept of main idea outline in sentence form to topical outline with main idea and related facts listed under main idea in words or phrases.	Use topics and subtopics from classification to develop a topical outline.
	Learn that an outline may have either sentences or phrases or words, but these forms should not be mixed in one outline.
Guides development of an informal outline as a topic in social studies is explored.	Classify main headings for group-composed outline; contribute related facts as they are learned.

People Who Developed Modern Science and Industry

Transportation	Communication	Industry and Finance
Fulton	Marconi	Carnegie
Vanderbilt	Bell	Schwab
Ford	Edison	Rockefeller
Wright Bros.	DeForest	Giannini
Lindbergh	Sarnoff	

FACTUAL AND EXPRESSIONAL WRITING

Organizing Ideas into a Paragraph

The teacher spends considerable time teaching the children how to write acceptable paragraphs, using a variety of organizational patterns. Children learn to:

limit the topic (See p. 111.)
write a topic sentence and expand it with relevant details
present details in chronological order
classify items and develop them
indicate cause-and-effect relationships
compare and contrast details for greater clarification

Paragraphs may be factual or expressional in nature. The same techniques for organizing ideas are used in both types of writing and the distinction between them is sometimes hard to see. Organizational patterns, too, often overlap as, for example, when a child's composition shows use of chronological order, classification, and cause-and-effect.

DEVELOPING A TOPIC SENTENCE

From their reading activities, children are familiar with the topic sentence as the sentence in a paragraph which gives the main idea. Presenting a topic sentence or a topic to a class often brings interesting results. The children orally give details and examples which will expand the topic sentence into a composition.

Factual Writing

Preparation, stimulation, and motivation are needed to help children improve factual writing and raise it above the everyday kind of prose that children so frequently write. Reading or posting on the bulletin board effective sentences culled from newspaper articles or advertisements provides children with models of interesting opening sentences. The teacher encourages them to experiment with language and develop similar openers for factual accounts of their first-hand experiences or social studies reports. The teacher gives a great deal of time to developing in children a feeling for sentences that tell, ask, or show strong feeling. She guides them to combine sentences and to use words effectively as they develop the opening sentence.

Starters taken from the daily papers help children to show the relationship between an event and its outcome. The teacher may compare the newspaper's account of the effects of a storm with the pupils' versions. They discuss the opening sentence and the sentences which develop it. Then they compare their use of precise words with that of the newspaper writers.

Winds, rain, and snow batter New York.
Yesterday a blinding rainstorm hit New York.
A punishing northeaster slammed across New York yesterday causing damage from gales and torrential rains.

Expressional Writing

In reading to the children the teacher often stops and comments on a sentence or passage that would make an interesting story opener. Gradually, the children themselves note sentences which they try to expand or emulate in their own expressional writing. Sentences such as "A mouse was looking at Mario," from *Cricket in Times Square* (p. 206) can easily be developed into an exciting story. So can " 'There is news! Much news!' Mr. Miraflores waved his hands in the air as he hurried into his house," from *That Bad Carlos.* Other beginning sentences that children enjoy are:

When I got home I looked for the door key in the usual place, but it wasn't there.

My bus driver is a good friend of mine .

Once upon a time there were .

Last night on my street, .

I've often wanted to .

One morning I awoke to find .

One dark night .

Have you ever been so angry that ?

The Insect

One morning I awoke to find myself changed to a gigantic insect. I felt very strange being an insect. First of all, I went downstairs, at least I tried to. Then I tried to get on my shoes, but I needed four more shoes! Finally I got my breakfast, but it didn't appeal to me, because I really wanted some leaves and grass. I also had a hard time moving around, once I tore through the wall and got out. I found it hard to walk on my hind legs and found it easy to crawl. Just when a man tried to shoot me I awoke from a dream to find myself really me and not a gigantic insect.

Jeffrey

The Snake

Once upon a time there was a swami who had a snake and the swami was magic because whenever he blew his flute the snake came out. The snake could talk, too. One day the swami said to the snake, "You know Mr. Snake, I think I'll sell you."

The snake said, "Please don't sell me. I'll do anything for you." "Oh," said the man, "as a matter of fact, you can do the housework." The snake felt very sad for the rest of his life.

Philip

Juan, for whom English is a second language, wrote his fantasy with an urban setting. Note the touch of irony he has in the story.

Juan's story was thoroughly enjoyed by the other pupils when the teacher read it to them with proper pitch, stress, juncture. The teacher commented only on the interesting ideas in the story. At a later date she sat with Juan and guided him to punctuate the sentences and omit some "ands" to make it read better. (See Revision, p. 299.)

The Talking Tuba and Drum

Once upon a time in a store there was a talking tuba and drum the bous (boss) of the store was very mean so they talked about him the bous of the store head the talking tuba and drum and the bous of the store ran out and told the police the police said how can a tuba and drum talk the police and the bous of the store came back and the police said can you talk the tuba and drum didn't say a word the bous of the store said but when you were not here they called the police said how can a tuba and drum talk when the police went and the bous said don't you talk again the tuba and drum made so much noise the police came back and said if you make so much noise again I will arest you so the police went and the bous of the store said I will break you inpart and he went over to the tuba and drum and they made so much noise the police came back and said I saw you near it so the police arest the bous of the store and the bous told the police what happen all the police said how can a tuba and drum talk then the police patted the putted the bous in jail and the tuba and drum lived happily ever after.

USING CHRONOLOGICAL ORDER

Children use time sequence for expressional writing (telling a story, writing a biography) or factual writing (explaining a process, reporting an event, giving directions). The teacher guides them to:

Limit the time span; set starting and stopping points.

Signal time relationships (1) for expressional writing by use of transitional words, such as before, after, immediately, in the first place, secondly, next, last, in a few minutes, after a while, eventually, shortly, gradually, soon, within a matter of second, as soon as, etc.; (2) for actual writing by use of transitional words such as first, second, third, numerals (1, 2, 3); begin, next, continue, last, etc.

Note appropriate examples of time order in their reading material.

Factual Writing

Early in October a class visited the Museum of Natural History. The teacher used the follow-up discussion and development of a cooperatively-composed report on the trip to emphasize the importance of selecting one aspect of the trip to highlight. (See p. 111.)

So many of the children mentioned the totem pole in the oral discussion that this item became the main focus of the group composition. The children pooled their ideas – some even checked the accuracy of their facts in an encyclopedia.

THE INDIAN EXHIBIT

On our trip to the Museum of Natural History we visited the exhibit of the Northwest Indians. At first we walked from display to display.

We saw Indian masks, tools, cooking utensils, cloth weaving, and dyeing. When we came to the Totem Pole, we stayed there and looked and looked. The Totem Pole is made out of a tree trunk. On the tree trunk the Indians carved out the heads of about six different animals because long, long, long ago the Indians thought their ancestors were animals. If one of the animals was a bear the Indians wouldn't hunt the bear. But they would always honor these ancestors on the Totem Pole. Of all the things we saw the one we will always remember is the Totem Pole.

Later, the pupils in the class wrote for their class magazine individual accounts of trips they had taken with their families. Their compositions show they had learned to highlight one event and have an opening sentence which told where they had visited.

Ray's little paragraph on "Fire" shows the range of ability in the class.

A VISIT TO TURTLE BACK ZOO

During the summer we visited the Turtle Back Zoo in West Orange, New Jersey. This is a very interesting place. We saw snakes, quails, and ant hill and many different kinds of turtles. There are a few turtles so large that I was able to ride on the back of one of them. It was a slow ride and bumpy but I liked it.

Ronnie

THE WAX MUSEUM

When I went to the Wax Museum I saw statues of Henry Hudson, Verrazano, George Washington and many others. They were very life-like. Then I went to the Chamber of Horrors. There I saw a head shrinker, the head shrinker's wax equipment and a guillotine. I was glad to leave the Chamber of Horrors.

FIRE

I went to see a fire station. I have seen a fire and firemen. I saw a a fire in my backyard. I rang the fire alarm.

Ray

Time lines are a popular device used to give pupils a sense of historical time sequence. Usually, a series of pictures arranged sequentially with appropriate captions and dates develops the time sequence for the class. One teacher improved on this idea by having each child arrange sequentially by date a series of illustrated paragraphs related to New Amsterdam. A sample of the series *Chronology of New Amsterdam* follows:

1609

Hear Ye! Hear Ye! Henry Hudson discovered a great river while exploring the New World. He sailed in a ship called the *Half Moon.* He made his discovery in the year 1609.

1613

Hear Ye! Hear Ye! Adrian Block's boat the tiger burned on its way to the New World in the year 1613. He and his men built a new boat called the Restless. It was the first boat to be built by white men in the New World.

1621

Hear Ye! Hear Ye! In this year of 1621 a new company was established. It was the Dutch West India Company. They assigned some of the Dutch people to go to the New World.

1623

Hear Ye! Hear Ye! In this year of 1623 some of the Dutch people decided to settle in the New World. They named their new colony New Amsterdam after a famous city in Holland.

1626

Hear Ye! Hear Ye! In 1626 the first Dutch governor, Peter Minuit was sent to govern New Amsterdam. He also purchased Manhattan for $24.00 worth of trinkets.

1664

Hear Ye! Hear Ye! England took over New Amsterdam and renamed it New York in honor of the Duke of York.

Expressional Writing

Stories and newspaper items read to children; pets, friends, everyday activities; flights into the imaginary world; true stories of home life – all provide material for writing which demands sequence. Such questions as *who, when, where, what* guide the pupils in writing their narratives.

Teachers have found that children respond well to the following activities:

Completing an unfinished story:

> Ramon and Tony were walking along the beach at Coney Island when a big wave tossed a green bottle at their feet. "There's a paper in the bottle!" shouted Ramon. Then he pulled out the cork and shook out the paper. He found a message printed on it. The message said:

The children copy the paragraph and compose the message.

The teacher guides the children to compare the messages. They soon become aware that the messages should give many details such as place from which sent, time (day, month, year) when sent, directions to finder as to what to do with bottle and the message, mentioning reward, if any.

Reacting to a display on the bulletin board of a comic strip without words:

The children have time to observe the comic strip; then, they write a story describing the sequence of events.

Discussing a big sports event, such as the World Series and cooperatively composing a series of phrases to describe the game:

the whacking of the baseball bat
the whizzing of the baseball
the cheering of the people
the shouting of the umpire
the roar of the crowd
the tense face of the batter
the cloud of dust as the runner slides into homeplate
the baseball player pounding on the mound

Children then incorporate these ideas into a story about baseball.

Writing accounts of a pantomimed scene (p. 265), a playground incident, or an observation from the classroom window.

Comparing the sequence of events in several compositions leads the children to discover that although they all observed the same event, each saw it differently. In a classroom with windows looking out over the roof of an adjacent building, the children day in and day out saw lines of clothing. One day Jane wrote:

> **THE DANCING CLOTHES LINE**
>
> "Who-o-o-, Who-o-o-, Who-o-o-," sang the wind as the clothes on the line danced to the music.
>
> "Oh, how lovely your music is," all the clothes sighed when the wind went away.
>
> "Thank you, but your dancing is far better than my music."
>
> With that, the wind disappeared out of sight and into the clouds.
>
> "M-m-m-m," thought a pretty slip, "we could dance without music."
>
> So the slip told the rest of the clothes her idea. They thought it was a good thing and began to dance. They danced and danced until they were taken in to be ironed.

Developing a composition from a sentence written in the middle of the board:

I felt very sad.
________ was mixed up.
I love________.
Gary didn't know which way to turn.
________ had a surprise.
Something special happens.
Suddenly there was the moon.

The teacher asks the children to think about what might have happened before the given sentence and to write these ideas down on their paper. Then, they reread their sentences to decide whether they really lead to the given sentence. They rearrange them, tying them together with "time" words. They may add to the composition one or two original sentences to tell what happened *after*.

WITCH TOWN

There is a town about 3,000,000 miles away. This town is called Witch Town. In this town there lives a witch, a ghost, a skeleton and a goblin. On Halloween *something special happens.* Everybody who lives there goes someplace. The witch, the ghost and the skeleton go out scaring people, while the goblin goes out to all the classrooms to distract the children. When they get back they all ride the witch's broom for a fast trip to the moon.

James

MY PET

My pet is a canary. I think it is the *most mixed up* bird in the country. It was supposed to be a "he" when we got it but when we went out to buy some bird seed, we found an egg at the bottom of the cage when we returned. At first my mother thought it was a jelly bean!

Ellen

Using the biographies read aloud as a model for writing a biography or autobiography.

The teacher guides the children to gather information by reading about the person and to organize the facts in chronological order from birth to adulthood or death. (See Literature, p. 207.)

PETER MINUIT

Since there is no book entitled *Peter Minuit*, I, Peter Minuit have decided to write my autobiography as best as possible.

It was a long time ago and my childhood escapes my mind. However, I do remember my most outstanding years.

I was born in Wesel, Germany in 1580. I moved to the Netherlands when I was a young man.

I worked for the Dutch West India Company and in 1626 they sent me to New Netherland. I sailed over on my ship called the *Sea Mew,* which means sea gull. My company appointed me governor and director general of New Netherland. I passed any laws that were needed.

In the same year I bought Manhattan Island from the Algonquin Indians. I gave them red cloth, shiny knives and trinkets. It was all worth about 60 dutch guilders, or $24.00 American money. I changed the name of Manhattan to New Amsterdam. I governed the colony until 1631. The Dutch West India Co. called me back. They said I had been giving the patroons or landowners too much land and this displeased the company. I then entered the service of Sweden. I led an expedition in 1638 and founded a Swedish colony near what is now called Wilmington, Delaware.

I am now sailing back to Sweden. The weather is very bad and it looks like a hurricane is coming. Will we ever come out alive. . . . .

Eric

Listening to many stories read aloud and discussing them familiarizes children with patterns of plot and language.

The friendship between the Indians and the early Dutch settlers influenced Terry's thinking about his first trip to outer space.

STOWAWAY ON SURVEYOR II

I hid on Surveyor II because I wanted to see the moon. I took my rat, my cat, my mouse, and my dog along.

There was so much noise as we blasted off that I pushed the wrong button. We were headed for M A R S and we didn't know it.

We finally landed. We all got out. We stayed close together so we would not get lost. We thought we were stuck there forever.

Then we saw Martians with little guns. We said we didn't want to hurt them. They made us our friends. We had good times together. We had goocheese cherry, the mouse liked that so did Morty, the rat. We had milk, Tracy, the cat liked that, we had crisp bones. Heidi, my dog liked those.

But then the government sent a spaceship to rescue us and our good times ended.

Terry

Writing additional adventures for favorite characters is always a popular activity.

MARY POPPINS IN SCHOOL

It was 8:30 A.M. and it was time for Jane and Michael Banks to go to school. Mary Poppins was going to take them.

She went to get her umbrella that was in her bedroom. She looked in her bag to see if it was there. "Good-night!" cried Mary Poppins, "Michael has it!" She had a very stern look on her face, and it seemed that she was on fire.

She quickly raced to the window to look to see if Michael took it, and he did. He was up in the air with Jane who was holding tightly to her brother. Mary Poppins jumped out the window, and went after Michael who was now in the lead. She finally caught up with him and brought him to school.

"You're a very bad boy to do that Michael. Jane opened the door to the school and Michael and Jane walked in. The teacher was absent, and Jane and Michael begged Mary Poppins to be the teacher for once. Mary Poppins accepted and went to work. "Class turn to page 101 in your Arithmetic book and study the examples. Then say them to me." "My book is stuck in the desk" cried Jane, and Mary Poppins snapped her fingers and the book flew out of her desk and dropped on the table.

"All right class! Write them on the blackboard." Instantly the chalk rose up from the blackboard and started writing the examples. "The class was supposed to do it," said Jane. "The chalk is part of the class" snapped Mary Poppins. "Write Supercalifragilisticexpialidocious please Michael. How?

Its easy, said Mary Poppins and she snapped her fingers and along went Michaels' fingers making the word Supercalifragilisticexpialidocious. Our spelling hour is over said Mary Poppins. School was over at 3:o'clock but Mary Poppins let the children out at 11:o'clock. Jane and Michael went home with Mary Poppins and said she was the most wonderful teacher in the world.

Gary

Writing directions

In one class the teacher completed a series of lessons on oral directions by having the children contribute items to a set of cooperatively-composed directions which she recorded on the chalkboard. She evaluated the directions with the class: Did they give all the needed facts? Were the facts in order? Were the facts stated clearly? Then, as a practical evaluation, some children tried to carry out the directions. Where failure occurred, they indicated the cause of difficulty.

Later, the teacher formed groups and worked with each, one at a time. The group decided on its own topic. The teacher guided the children to state the directions in their own words while she acted as recorder. One child in the group made a copy of the directions which were shared with the class. The other children tried to carry them out at home or in school. If they were not successful, they discussed the reason why.

Wilfredo and Millie contributed these directions for a class cook book of meals from different countries:

TO COOK TORTILLA

Mix salt and pepper into cornmeal. Heat the pan. Put lard into it. Spoon the mixture into the pan.

When the class and teacher evaluated these directions, the children asked such questions as: How much corn meal? How much salt? How long do you cook the tortilla? Why don't you use water? My mother does.

The discussion brought out that directions must be *specific* as well as *sequential.* After consulting their parents, Millie and Wilfredo rewrote the directions.

Marc M. wrote these directions for his group:

HOW TO MAKE A HERO SANDWICH

This is how to make our favorite sandwich. First, you take two pieces of Italian bread and put butter on them. Then, you take four slices of bologna and two slices of ham and put them on one piece of the bread. On the other piece of bread, you put mustard and put it on top of the rest of the sandwich.

In another class the children explained orally to a newcomer how to find his way around the school building. The directions to the library were so confusing that the teacher suggested the pupils clarify their thinking by writing out the directions and illustrating them with a map.

Many teachers use the game for compass directions described on page 165 in *Science Grades 3-4,* Curriculum Bulletin No. 11, 1966-67 Series. When children have become adept at following the class directions, they make up their own set of directions, using N-S-E-W in relation to the school. A variation of this activity is to have children draw a map showing the route from their home to the school and then write out the directions in paragraph form. The teacher collects the papers and distributes some to individual pupils who read them aloud. The rest of the class tries to guess whose home is being located. They also evaluate the clarity of the directions: Could we get from school to John's home?

USING CAUSE AND EFFECT

Children organize their ideas orally to show the cause-effect relationship when they ask and get answers to the question, "why," when they detect cause-effect relationships in a reading lesson, when they discuss a current problem, starting with a cause and moving toward its effect. In these oral discussions the teacher aims by her questioning to have the pupils note causes and find the relationship between them and the subsequent actions and events, or the teacher helps pupils to look at an action and event and infer the reasons or causes for this particular happening. She guides them to realize that there may be *one cause – one effect* but usually there is *one cause – several effects* or *several causes – many effects.* They learn to look for reasons behind the cause-effect relationships, e.g., discussion of a local superstition. Then they are better able to apply this pattern in writing a paragraph which can best be developed by showing the cause-effect relationship.

Factual Writing

The teacher uses children's experiences to identify cause-effect relationships and guides them in writing factual material which involves such relationships.

THE TEACHER	THE CHILDREN
Follows a social studies lesson with a question to elicit the connection between event and effect. What was the most important thing that happened as a result of the Stamp Act? Writes several answers low on board. Continues questioning to elicit causes which led to result; writes these above answer.	Are able to select the result. Identify the causes which led to the result; repeat connecting words used by author. Get a clearer understanding of the cause-effect relationship.
Scrambles selected paragraphs from children's reading material; duplicates them or shows them on overhead projector.	Rearrange the sentences to show the cause-effect arrangement.
Encourages children to write brief accounts of national holidays; corrects misinformation. Gains insight into children's understanding of and reactions to the holidays.	Grow in understanding of the cause and true meaning of a national holiday. Clarify their thinking about the holiday as they recall and write events in chronological order, explaining the meaning of a holiday.
Provides stories dealing with children's problems in home, school, or community.	Become more aware of the relationship between an action and its cause which may not be obvious.

CONSTITUTION DAY

Constitution Day commemorates the signing of the Constitution of the United States. The Constitution was signed on September 17, 1787. It was signed by the delegates from twelve states.

Constitution Day is not a national holiday. However, many organizations and American cities celebrate it with ceremonies.

Joanne

UNITED NATIONS DAY

We celebrate United Nations Day on October 24 because the U.S. began on October 24, 1945 when the charter of the organization was drawn up and signed at the San Francisco Conference. The U.N. stands for United Nations. The purpose of the U.N. is to stop wars and make peace among the nations of the world.

Roberta

Some children have difficulty seeing the interrelationship of facts. Completing the following paragraph might help some pupils understand the effect of moving to the New World. The teacher suggests that children imagine themselves back in 1620:

> You are a little boy or girl standing on the deck of the Mayflower! You are leaving England. You are going to a new land. Your home will be in a wilderness. You have heard your mother and father discussing the move. How do you think this change will affect your house, schooling, fun, dress, food?

Responding to "I was frightened" or "I was glad (sad)" etc., helps children to see the cause-effect relationship more clearly.

Robert expresses for all children how their fear of the night is often magnified by TV programs and/or books.

ONE DARK NIGHT

One dark night I was scared because my father and mother went somewhere and left us alone. My mother said that if we were hungry we should take some cookies and milk. When they left, I turned on the T.V., the program was a very spooky one. I was so scared that I put the pillow over my face. I was shaking with fear. Everywhere I looked I saw the monster's face and heard his voice. I was so scared that I changed the channel. It was the spookiest night I ever had. I hope I never have one like that again. (I have proof-read.)

Robert

Julio, a child who was learning English as a second language, related a very touching personal anecdote. The teacher wisely commented only on how well he communicated his feeling of real sadness at leaving his home and made no attempt to correct any of the mechanics. Later she worked with Julio and helped him to find what to correct before recopying the composition for the class magazine. Julio had not yet learned cursive writing and wrote his story in manuscript. Migdalia's response to *I was glad!* written after she had read *Rosa-Too-Little* is revealing in the insight into her feelings that it gives.

A TREE IN MY BACKYARD

I had a little tree in my backyard. I was so proud of it I danced all around the tree. But one day it was sad for me. I had to live in U.S. I felt so sad for it and my backyard to.

Julio

ABOUT ME

I am too little. I am too little to be in fourth grade. I am the littlest girl in class. I am the littlest girl in my family. All my neighbors think that I am in first grade. I sleep in a little bed. My mother bought me a little costume because she thought that it would fit me. But, it was too small for me. *I was glad* because maybe I'm really not so little. I wish I would grow like the children in this class.

Migdalia

Expressional Writing

Fairy tales inspire pupils to write similar stories to show the effects of magic. Each child wants the other pupils to listen to his story. Some write short stories; others write at length.

PRINCESS BEE

Once upon a time there was a bee named Toby, sitting on a flower. Along came her fairy godmother and asked her what she would like to be. She said a princess, and the fairy turned her into one. Before she left, her godmother gave her a horn and told her to blow it whenever she wanted her. As the princess was walking along, she met a prince and he took her to his castle because it started to rain. He asked her to marry him, but she could not talk, all she could say was buzz. She blew the horn and her godmother appeared and asked her what she wanted. The princess asked her to turn them both into bees so that they could get married. Her fairy godmother did as she wished, and they lived happily ever after.

Janet

WHEN I WAS A LEAF

One day a friend gave me a magic chemical that made me into a leaf. Then he blew me out of a window and my adventure began. The wind blew me so high I landed on a jet. When the jet landed I was in Paris. Just then a hurricane caught me and blew me up, up, and away. I landed on a Gemini rocket that had blasted off just seconds before. I went so high that I fell off and landed back at my friend's house.

When he saw me he poured some chemical on me and then I turned back into myself. I decided right then that I would never again eat or drink anything he gave me.

Raymond

Reading modern imaginative stories to boys and girls kindled a desire on their part to write their own "Just So" stories. (See Literature, p. 364.) They suggested the following titles:

- Why a Clock Goes Tic Toc
- Why It Rains
- How the Bunny Was Discovered
- Why a Cat Purrs
- How the Zebra Got His Stripes
- Why a Dog Wags His Tail

The children discussed imitating Kipling's language and use of conversation to give their stories literary flavor. The teacher reminded them that the cause-effect relationship must be clearly developed. Although titles had been suggested, most of the children used their own ideas for the compositions into which they did put a Kiplingese touch.

HOW THE LION GOT HIS LOOKS

Once upon a time O' my Best Beloved, the lion caught a cold. And oh how terrible it was! The lion called three owls. The first owl said "Take a sun bath." But the lion only turned deep brown from being sunburned. The second said, "Put fur around your head". The fur only stuck. That's how how he got his mane. The third said "Rap your tail with fur. It stuck too. So now to this day the lion looks that way. Tawny brown with a mane and fur on his tail.

Cheryl

WHY IT RAINS

Many years ago dear friends, when God just finished making the earth God said to the sun, "Sun, earth will melt unless water is showered on it." So all the stars, planets and God had a confrence. They deceded to make a watermaker to shower our dear eath. So, God made a rain family and called them the Clouds. Mrs.Cloud told her son to go play with the stars. Her son said, "No, no, no!" Mrs. Cloud got so angry she spanked her son. He began to cry. Every time Mrs.Cloud spanks her son it rains. Hes a very bad boy.

Debra

WHY BIRDS CHIRP

"O' Best Beloved." Once there was no beautiful music in all the wide wide world but in the heavens there was very sweet music. All the birds knew that and they tried to get it. There were big birds and little birds but the smallest was the Humming Bird. (Don't forget the Humming Bird.) One day the birds gathered together and tried to get the music. (Did you forget the Humming Bird?) Just before the Eaegle was going to take off, the Humming Bird hid under the Eaegle's neck feathers. The Eaegle took off with the Humming Bird under his neck feathers. When the Eaegle was too tired to go any farther he flew back to Earth but the Humming Bird kept going up and she brought the music back to Earth. The birds liked it so much the began to sing (chirp) and that is why to this very day all the birds chirp.

Susan

WHY A FISH HAS NO LEG

Many, many years ago, my little ones, all the fish except the whal (which isn't a fish at all) had legs. Every time the fish in the sea saw the whale, they all laughed because he had no legs. Now the whale got pretty angry because he didn't like to be laughed at. So finally he got so angry that he went and bit off every fishes' legs. And until this day, O'Best Beloved that is why no fish has legs.

Tommy

Similarly, after the children had seen the filmstrip *Daedalus and Icarus*, they discussed the myth:

What caused the drowning of Icarus?
Why did Daedalus make the wings?
Why were the father and son marooned on the island?

The teacher illustrated on the board:

Sun melts wax. (Cause)
Icarus drowns. (Effect)

The children recalled the cause-effect relationships in other myths which they knew. Then they wrote their own myths to explain the "how" and "why" of things.

HOW THUNDER AND LIGHTNING WERE CREATED

There once was a lion the king of beats. This lion ruled a very large animal kingdom. In the animal kingdom lived a sly python. The python wanted to over throw the king he also had a brother who was a magician. The python asked his brother to turn his tongue silver. This way the python was sure he could scare the king this way. One day when the king was in a parade the python jumped out and stuck his tongue at the lion. The lion ran after the python and started roaring loudly. The python hissed loudly sticking out his tongue. The king chased the python all the way up to a mountain peak. Just when they reached the peak it exploded. Today when we hear thunder and see lightning we hear the lion roaring and see the python's long silver tongue crackling like a whip.

Sheila

THUNDER AND LIGHTNING

It is necessary to explain thunder and lightning as simple as possible to a young child. This would be my story. The sound of thunder is made by the hoofs of thousands of animals with horns, running in every direction. After a while the wild running causes them to collide and the meeting of their horns cause electric bolts across the sky.

Alan

Cause-effect relationship is also developed when children are presented with two ideas to be used in developing a composition for the class magazine: open windows – sudden rainstorm, picnic in park – electric storm, amusement center – lost child, lost money.

AN UNHAPPY DAY

It was the day the kids were going to the amusement center. Billy was so excited. He said, I have 50¢ and every ticket costs 10¢ so I can have 5 rides. At the center there were rides of all kinds and peanuts and popcorn and candy. Billy went on the ferriswheel and was way up on the top. When he got off he was ready to go on the egg beater, when it was his turn to pay for his ticket he reached in his pocket. Where had his money gone?

For the rest of the day Billy just sat until his mother came to pick him up. That was the worst day he had ever been through.

Roy

USING CLASSIFICATION

Classifying helps children to group ideas, objects, animals, and people into general classes or categories and then to divide the main class into more specific groups or subclasses. In reading and writing stories, children have had many classification experiences which have helped them to extend the concept that one word can refer to a number of other words – e.g., recreation is a general term for many types of play activities. The specifics in the subclass are often the source of the details and examples which children need to expand a topic sentence, e.g., after children have heard and/or read a number of stories of a particular genre such as fairy stories or modern imaginative literature, the teacher lists the names of the stories on the board and initiates a discussion to find out what was common to all the stories. They may discover that fairy stories usually have a king and queen, a good fairy and a bad witch, a "live happily forever" ending in which the good are rewarded and the bad are punished.

Factual Writing

Using the subitems listed in the classification of Occupations of the New England Colonists (see Note-taking, p. 270), the teacher guided the development of a cooperative report. The pupils worked in three groups – each group composing a paragraph related to either industry, agriculture, or trade. The three paragraphs were introduced by an opening paragraph (also cooperatively developed) and were tied together by transitional words or phrases. As the report was developed, the children reviewed paragraph format and use of capitals in the title, at the beginning of each sentence, and for writing proper names.

OCCUPATIONS OF THE NEW ENGLAND COLONISTS

In colonial times the people of New England or "Yankees" worked in agriculture, industry or trade.

Although New England has many hills and rocky soil, some of the settlers became farmers. They raised grain and did dairy farming. They became known for their cheese and butter. Maine farmers grew potatoes. Tobacco was easily grown on the wide fertile fields of Connecticut. The sandy soil of Cape Cod in Massachusetts was very good for raising cranberries.

Other New England colonists from Maine and Massachusetts worked in industry. The Atlantic Ocean was the source of the great fishing industry. The colonists caught lobsters, cod and mackerel. The fishermen needed ships and so shipbuilding became a big industry. The ships were also used by traders. Many Yankees made their living by making glass, silver, iron and pewter products.

All the products that the Yankees made were not used by the colonists. They traded with the other colonists in New York, Pennsylvania and Virginia. They also traded with England, China and the West Indies. From these places the Yankee traders brought back cotton goods, silks, rum, and spices.

These New England colonists were very skilled workmen; they worked hard and made a good living. But more important they began the growth of the United States of America.

As the year progressed, most of the children were able to write their own reports, but some children continued to work as a group to develop cooperative reports as needed.

Expressional Writing

The teacher guides the children to use the specifics from classification as they write paragraphs of personal reaction and riddles. They are aware that they should:

State the general topic in an opening sentence.
Follow with three or more sentences, each of which tells about a specific related to the general topic.

In one class the teacher followed the reading of "The Camel's Complaint" by Charles Carryl with a discussion on children's complaints and pet peeves. She classified the complaints and then suggested that they write a paragraph or verse to share their complaints at home and with other fourth-graders. Emmy and Myalia picked up the line "Any place does for me" from the poem, as they complained about family demands – a source of irritation to many children.

MY COMPLAINT

Sometimes when I come home and I have to do my homework my brother wants me to play with him. Then I tell him "I will play later."

My mother tells me to go into her bedroom with her. When I get in there the television is playing I can't concentrate. I tell my mother this and she says Well go somewhere else then, I don't care. *Any place does for me!*

Myalia

MY COMPLAINT

I have a complaint
It's about my homework.
My little sister is all ways
in my way
All she wants to
do is play.
All I can think to say
Any place does for me!

Emmy

Sheri and Martha have unusual complaints. Sheri has caught on to the art of playing with language.

My complaint is something short,
But it is true in one kind of a sort.
It is about my papers.
Because their always regreted,
Because my teacher has always forgeted.
I wait another day,
Test after test,
I try my best.
But the teacher always forgets
I feel so regreted,
I wait another day.

Sheri

My complaint is that about every 3 or 4 weeks in the winter, I get sick.

Not cold sick, but runny nose and cough sick. I do not like missing school. But it is not my fault, I was born with a sore thort.

So that is my complaint aboit getting sick at leact 4 times a winter.

Martha

Topics which give children the opportunity to weave fact and fancy together are popular with boys as well as girls. One such topic "If I Were" or "I Want To Be" lets them explore what it would be like to be another character.

MEEAAUUU!

If I were to be an animal I would choose to be a cat. Here are the reasons why I want to be a cat: No school! I could climb trees all day long. People would pet me. I could sharpen my claws and chase my tail, and I could scratch people and dogs. (Those big bullies!) Now be quiet and wait! I hear something! "Bow wow!" Funny, why am I scared? Why is the dog coming after me? Oh, my goodness. Bless my paws and claws! I've turned into a cat!

Marie

THE KINGS CHALLENGER

If I were a tricerotops, I wouldn't be here and living now. I sould be a stone age dinosaur. I would be a meat eating monster, one of the biggest and heaviest I would weigh a few tons. Almost every other dinosaur would be afraid of me. One day I would have a fight with the king of dinosaurs Rex. It would be the fight between the mightiest dinosaures of all time. First he would scratch me. Then I would dig my horns into his stomach. Then he would scratch my back, and drop then he would die. I would be king of dinosaurs. I would like that.

Michael

Riddles are an amusing way to give children practice in the observation and use of details. Both boys and girls like the fun of solving and composing them. Children may observe animals, familiar objects, and classmates and describe them in riddle form. They must use the power of their eyes to get accurate details of size, appearance, habits, activities and some special clue.

In a fourth-grade class, the teacher read from one of the many books of riddles that are available. Children responded by sharing riddles they knew. Some children created original riddles, but these were not too satisfactory. The teacher reviewed with the class Mother Goose riddles, calling attention to the end rhymes and rhythm of the language. The riddles that were then written were incorporated into a book which was presented to the second grade.

WHAT AM I?

I rise so high
I touch the sky
I never come back on the *4th*
of July

Answer: fireworks

Althea

WHAT AM I?

I have but one eye,
In a cushion I lie.
I am very very thin
My friend is a pin.

Val

A needle

WHO AM I?

I have a coat of fur
When you pull my tail
You will hear a purr.

Manuel

Answer: cat

WHAT AM I?

My name is Silk
My dress is as white as milk
I like to eat sweets
Because it is quite a treat
But to my sorrow I will feel it tomorrow
For my pretty dress
Will turn a holey mess

Michele S.

Answer: teeth

WHO AM I?

I crawl along in water,
I have a pretty shell,
But when I have to wash,
I never use prell
Who Am I?

Answer: Turtle

Steve

WHAT AM I?

I rise in the east
And go to the west.
I wear a red or yellow vest.
I help make trees and flowers
grow,
And drink up rivers
Which over-flow.

Ronald

The sun

USING COMPARISON AND CONTRAST

Comparison is a natural method by which children use details to show the similarities and differences among people, objects and situations. Contrast, on the other hand, highlights the differences only. Most teachers guide children to use comparison rather than contrast in their writing.

The teacher calls attention to topics, especially in social studies, which can best be developed by comparison, and the children begin to suggest topics on their own. With the teacher's guidance, the children clarify their thinking through a point-by-point comparison of the likenesses and differences of people, places or things that belong to the same general class, e.g., two mountainous countries, two bicycles, two TV comedians. Under such classification headings as size, appearance, characteristics, etc., the teacher lists items contributed by the pupils. She uses such words as *each one, both, also, neither* to bring out the points of comparison.

From these items the children develop a cooperatively-composed composition. The teacher suggests either of two patterns of organization:

An opening sentence which covers the two subjects to be compared and
A series of two or three sentences about the first subject, followed by the same number of sentences about the second subject and talking about similar items.

or

An opening sentence which describes the two subjects and

A sentence about the first subject, followed by a similar sentence about the second subject. Another sentence about the first subject, followed by a similar sentence about the second subject until all items have been covered.

Whichever pattern is used, the teacher calls the children's attention to connecting words which make the sentences relate to each other.

After experiences in developing a number of cooperatively-composed compositions, some children write reports for a topic assigned from their reading in social studies. Mark used one pattern of organization, and Buddy used another as they contrasted life in the hot dry lands with life in New York:

HOW DOES LIFE IN SOME HOT DRY LANDS DIFFER FROM OUR LIFE?

Our lives are different than those of people living in a hot dry land because their weather is different from ours. They get about six inches of rain a year. The rest of the year is usually very hot and dry.

In the Sahara Desert the people wear loose fitting robes called abas. When there is a sandstorm they protect their heads, except for their eyes, with a burnoose.

The people live in tents or mud houses. Tents are easily taken apart for transportation. Those living in mud houses sleep on the flat roofs when the nights are very hot.

The children's education is taught to them mostly by their parents. Those children who live near schools go to them but the boys and girls are separated.

Where I live the weather is different than in a hot dry land. We have four seasons, spring, summer, fall and winter.

Girls and women wear dresses. Boys and men wear shirts and pants. Our clothing changes from loose to tight when the season changes and not from day to night.

The people in this country live in private homes or apartment buildings. The houses are made out of wood and brick.

In this country the childrens education is taught in public schools. There are Elementary schools, J. H. schools, High schools and Colleges. Every child in this country has a chance for a good education.

Mark

HOW DOES LIFE IN THE HOT DRY LANDS DIFFER FROM OUR LIFE?

Life in the hot dry lands of Africa is very different from ours. It is different in the following ways:

The buildings in hot lands have flat roofs so the Arabs can sleep on them on hot nights.

We have slanted roofs because we don't have to sleep on the roof; and it is slanted because it rains here and the rain must have some way to get to the ground.

The food is different because we have many kinds of food here and the Arabs have a very few kinds of food due to the scarcity of water and good soil.

Buddy

Expressional Writing

Groups of children engage in pantomime activities (p. 265). Later, the children who form the audience write brief descriptions of their observations. In sharing their written comparisons, the children realize that although all saw the same performance, each interprets it differently.

FUN ON THE ICE

Tom, Elaine, and Clay went ice skating in the park. Tom played a fast game of hockey. He raced around and whacked a small block of wood all around. Elaine twirled on one skate with her arms and other leg in the air. Clay was a clown. He ran and then made himself fall.

ICE SKATING

Tom, Elaine, and Clay were ice skating. Tom skated very fast and moved his arms a lot. Elaine danced. I liked that. Clay is just learning to skate. He kept falling.

VERSE WRITING

Verse-making potential lies within every child. Children delight in rhymes and usually rhyme their verses. One third-grade class composed its own versions of the familiar *Jack Be Nimble* rhymes:

Jack isn't nimble, Jack is slow.
He tried to jump, but burnt his toe.
Steve

He jumped so low, he burnt his toe,
And never stopped crying, "oh, oh, oh!"
Jeff

Tapping out the beat of the rhythm or emphasizing in oral recitation the stressed syllable gives children a feeling for the rhythm pattern. Calling attention to the end-rhyming words makes children aware of rhyming pattern. Close attention to rhyme alone frequently results in doggerel. This can be avoided by the teacher who reads and enjoys an abundance of poetry with her class (p. 210). Children soon realize that they, too, can see, hear, and feel in complete thoughts just as the poet does.

They discover, too, how the poet's language differs from theirs, that the poet uses fewer words than they, and that a poem doesn't always mean what it says. Children's initial efforts to write verse may be disappointing to them, but the teacher gives them security by calling attention to their use of a few choice words, similes, or rhyming lines.

Picture interpretation can be used as a stimulus for children's poems. One third-grade teacher used the weekly class newspaper which showed a picture of a child and a chipmunk. The children observed and discussed the picture before expressing their ideas in verse. Some of their individual and original poems follow.

MY WILD CHIPMUNK

by Andrea N.

If only you could talk to me,
How happy both of us would be,
And when it would be time for bed,
I wish you'd stay with me instead.

JANE'S CHIPMUNK

Dear little chipmunk with eyes
of soft brown,
Talk to me, Talk to me,
don't look down
Where is your mother
Where is your father?
Tell me, tell me or don't
you want to bother?
Jane

In another class the teacher suggested that children write prose versions of "Toaster Time" by Eve Merriam. Comparison of their paragraphs with the lines of the poem reinforced the children's understanding of the form and language of poetry.

POP!

Tick tick went the toaster. I'd like a sandwich now. I do not care what's on it ham, or jam. It is done.

Steven M.

A toaster went tick, tick, and a person said make me a sandwich quick. He said "ham, or with jam and lick it."

Ernest

Activities in composing similes and metaphors to describe impressions gained through the senses give children practice in using poetic language.

The everyday changes of nature and poems describing these changes can stimulate children to write their reactions. In their writing, third-graders naturally make use of the poet's devices of repetition, alliteration, and simile.

SNOW

by Jeff

The snow has fallen on the trees
There are no birds, there are no bees,
And when the snow falls on my home
I always feel all alone.

THUNDER

I wonder, I wonder what thunder might be?
It might be a gorilla swinging in a tree.
I wonder I wonder what thunder might be?
It might be my parents shouting at me.

Claudia

FOG

by Jeff

Fog is a white and fluffy blanket,
as white as a rabbit's tail.
It moves through the street ever so
softly,
Not like the rain or hail

THUNDER

Thunder is a crackling noise,
Like a group of shouting boys.
Thunder gives me quite a fright,
When it wakes me up at night.

Edina

Sharon ends her rain verse with the last line of "April Rain Song" by Langston Hughes.

RAIN

A steady pitter patter upon
my window pane,
I run to the window,
And I know it's the rain.

The flowers and the grass,
Drink it up with glee
It flows and fills the roads
just like a sea.

I Love the Rain!!!

A fourth-grade class, surrounded by snow, used both simile and metaphor:

SNOW THOUGHTS

The snow is falling all around.
It looks like daisies bending down.

Snow, you are so white and frail,
You cover earth's face with a lady veil.

Philip, in writing about his cat, says: And when she sees a couple of mice, she freezes like a cube of ice.

Reading poetry to children gives them ideas and language for their own writing. After hearing "Bed in Summer" by Robert Louis Stevenson one group used it as a model for their thoughts on school.

SCHOOL

In school we work the whole day through,
One of these days I will turn blue.
At home its quite the other way,
At home you can scream, shout, and play.

I have to walk to school each day
Seven miles west is the way,
It seems that it just isn' fair,
Your locked inside without any air.

And does it not seem hard to you?
We have to learn to count to two.
Why I cannot go out to play
Maybe I will find out some day.

Joel, Betsy, Sam

A book of poems that has become quite popular with children is *Hailstones and Halibut Bones* by Mary O'Neill. (See Literature, p. 350.) After learning "What Is Gold?" third-grade children wrote their reactions to other colors and mounted them on imaginatively-shaped, color-coordinated paper.

What Is Green?
Green is a leaf.
Green is a frog.
Green is a pine tree

Herman

What Is Yellow?
Yellow is a banana.
Yellow is a lemon.
Yellow is a buttercup.

Elaine

In a fourth-grade class the teacher often compared the use of color in painting to the use of color words in stories and poems to make them more vivid. After reading several poems in *Hailstones and Halibut Bones*, the teacher led a discussion of color words and their application to mood. "Feeling blue," "green with envy," "purple with rage," "red with anger," "white with fear" were some of the expressions listed on the board. The following day the teacher had the children paint a mood in one color or write some lines about one color.

WHAT IS YELLOW?

What is yellow
Well try to guess
The hair of Cinderella!

Maria

BLUE

A nasty temper is the color
of blue

Rhonda

RED

Red is a boy
When his aunt
kisses him
in front of his
friends

Eli

WHAT IS YELLOW?

Rapunzal! Rapunzal!
Let down her yellow hair
So the prince could
climb the yellow stair.

Francine

In another class, the teacher followed up the poem "What Is Green?" with sentences using color words to express feeling:

I felt blue when I heard my cat died.
It is a gray day.
Billy was red with anger.

The teacher asked the children for other examples of words that make them feel, hear, see, taste, small. The children classified the words under the color. The lists looked liked these:

RED

Taste	See	Feel	Smell	Hear
apple	birds	angry	rose	fire-engine
cherry	ribbon	hat	oven	birds
radish	brick	sad	apples	
ices	fire			
tomato	sunburn			
	dress			

GREEN

Taste	See	Feel	Smell	Hear
olive	grass	envy	grass	waterfall
pickle	sea	jealous	sea	
lettuce	turtle	ill		
lime				

Using some of the classified items, children wrote lines about the colors.

WHAT IS RED

Red is an apple
Red is anger
Red is the sunset
over the city
Red is the color of
Keith's hair

Robert

WHAT IS RED

Red is Santa's nose
Red is the color of
my clothes.

Janet

WHAT IS RED?

Red is a cherry
Red is a fire truck
And red is hair.

"Puffin" (p. 263) inspired some children in Class 3-2 to create their own fantastic creatures, write about them, and draw their pictures.

PUFFIN

A puffin is a pancake.
He has a funny shape.
If he's small he's very small
If he's big you know it.
He might wear clothes
who knows?

by Barbara

PUFFIN

A puffin is a fish,
It may be small it may be big,
And if it's small it's very,
very small,
And if it's big you know how
big.
A puffin eats fish mybe he
eats himself
Who knows.

by Margaret

After listening to Edward Lear's *Nonsense Alphabet,* fourth-grade children wanted to write their own nonsense rhymes. The teacher suggested doing in cooperatively. One child suggested "A was for apple." Then another child said "A was for April." The other children completed the verse. The children had great fun. They illustrated each letter and verse and compiled them as booklets.

A was for April
The month of much rain
It dripped and it plopped
As it went down the drain.

C was a Cat
Who said, "Look at that."
When he saw a mouse
Building a house.

D was a donkey
Who looked like a monkey.
He tried climbing a tree
And fell on his knee.

H was a hen
Who wrote with a pen
She wrote a letter
To an Irish setter.

O was an onion
Who made everyone cry.
No one would eat him
He didn't know why.

"The Cat" by Mary Britton Miller inspired Wendy and David to record in poetic form their own experiences with pet cats:

100 PLANNED KITTENS?

My uncle John, when he was young.
Possessed a cat called Twinkle
She had a hundred babies,
Called the first two To and Wrinkle
Then they came so fast she switched
Went from Alpha to Omega
She was so proud she purred out loud
And stood up high to beg a
Bowl of milk; and he of course
Was very glad to grant it
100 Greek named kittens,
Do you think he realy planed it?

David

BITSY

I. I have a cat named Bitsy
She is very small,
But when she stretches
she is 3 feet tall
She sits in the sunlight
And plays late at night
She is black and white
and very bright.
II. She has a soft sweet pur,
A squeaky meow,
A black spotted nose
And even black toes
She curls up at night
in a furry black ball,
Then she is so very small.

Wendy

Other children, too, write poetry on their own. Luther, Mary Ann, and Beth in Grade Four and Sandra in Grade Three are such children. Every so often they share with their classmates a poem written during their free time. These poems are enjoyed by the teacher and class without being subject to critical evaluation.

THE BEAR CUB

by Mary Ann

Once there was a cub,
That went to the bear's club.
He saw a mouse,
That ran into his house,
The cub ran out of the house,
Because he was scared of the
mouse,
The cub's father had a spouse,
So the little bear ran to their
house.

FOG, A WORLD OF IT'S OWN

by Beth S.

Silently comes the fog,
A world all on it's own,
All alone.
In a world full of mist.
All around its gloomy walls
Loneliness is hidden,
An air of spookiness looms
in the sky.
Just a lonely world,
Separated from all things,
Must be seen sometimes
As a sheet across the sky
As softly as it comes
Will go.

THE SPIDER

by Luther W.

A spider spins a web of thread
To catch her little prey
She waits and waits but nothing,
Comes her way
In the night, she goes to sleep
But every minute she takes a peep
But nothing comes, and so she
weeps.

Each week, a fourth-grade teacher had a different picture display on the bulletin board. The week that "doors" were featured led to the writing of prose and verse about the different kinds of doors. Karen, a youngster who was alone a great deal, wrote:

A DOOR

The door that welcomes me
Is silver and green,
And every time it opens
No one is ever mean.

It's the door of my house.
And it will say
Welcome people, come right in,
It's time for happiness to begin.

And this is why.
It's my favorite door.
And every day it welcomes,
More and more

Karen

After hearing "Roads" by Rachel Field and "The Little Road" by Nancy Byrd Turner, the children talked about where roads might lead them. They took the line "A road might lead to anywhere" as the inspiration for a bulletin board. They drew pictures and composed a class poem as well as some individual ones.

WHERE?

A road might lead to
anywhere
To anywhere at all
An airport or a country fair
To town big or small
Pine needles leading to the
woods
Where hunters like to go
Or perhaps a rocky path
Up mountains to the snow
To gay, exciting foreign lands
To Paris or to Rome
The best place a road can
take you
Is back to your own
home

Class 4-1

A ROAD MIGHT LEAD TO ANYWHERE

by Sheila

A road might lead to
anywhere
To park or school or zoo
Or even to a ghost town
Where the only word spoken
is boo
A road might lead to
Norway
Or even Idaho
But wherever a road takes me
Is where I'm going to go.

In one fourth-grade class the children had been reading a story about boys and girls in Japan. The teacher showed them Japanese paintings. Together, they looked at the paintings and observed that the Japanese artists achieve their artistic efforts with a few seemingly simple strokes. The teacher also read Haiku poems to them. After listening to several, the children noted that every poem was about nature although the specific aspect was not mentioned. Comparing Japanese art with its poetry, the teacher helped the children to realize that unimportant details of words or lines are omitted by the poet as well as by the artist. The teacher wrote two poems on the board, and the children tapped out the syllables – five in the first line, seven in the second, and five in the third. After several weeks spent in listening to and talking about Haiku, some of the children wanted to write their own. The teacher guided the children to list a variety of nature subjects – rain, wind, fireflies, spring, snow, clouds, sky, and key descriptive words. They reread the words (phrases) and eliminated unimportant ones. They wrote their lines, substituting words until they had the required number of syllables. This was often troublesome because the English syllable differs from the Japanese. The children who tried writing the Haiku enjoyed their finished products:

WINTER

When snow glistens, birds
Flutter away to safety
I stay all alone.

Gene

RAIN

Falling from the sky,
Crystal clear teardrops from the
Beautiful, sad cloud.

Burton

MOON

Shining brightly in
The darkness, casting silver
Light over all things.

Susan

TREES

Giving cooling shade
In summer and quiet peace
In lonely winter.

Francine

LETTER WRITING

For the majority of children, letter writing is the most important type of written work because it is likely to be the form most commonly used in life outside the school. Like conversation and discussion, it provides opportunity for an exchange of ideas.

THE TEACHER	THE CHILDREN
Reads notes to the class from the principal, other classes on the grade, parents; cards and letters received by pupils who wish to share them. (If correspondence is limited, arranges with other teachers to exchange notes of invitation, commendation, etc.)	Understand that letters are a direct form of communication between the writer and the person addressed.
Displays letters, notes, cards on bulletin board; calls attention to format. Makes use of situations which call for letter writing:	Note the format of letters and cards. Practice letter writing in real situations.
Invitations to the principal, parents, monitors, other classes to attend a special class activity.	Include purpose, place, date, time on the invitation.
Thank-you notes for invitations extended, help given, performance attended, request granted, presents received after birthdays or holidays.	Recognize that thoughtfulness of others must be acknowledged. Mention the kind of present, the performance, the help; tell what they especially liked or what influenced them.
Letters of permission to visit places of interest.	Include details of *who, when, why;* queries regarding luncheon facilities, etc.
Friendly letters to relative, friend, absent teacher or classmate.	Begin the letter with a pleasant remark; write naturally as if they are talking; have a main idea and develop it with supporting details; express a personal reaction; close with a pertinent thought. (Eliminate "I am writing to tell you.")
Greeting cards to an absent classmate or relative.	Write and illustrate original cards. Consider the appropriateness of the verse or attractiveness of illustration in selecting printed cards, especially humorous cards.

THE TEACHER	THE CHILDREN
Reviews letter form early in term through development of a group letter.	Participate in composing a letter for a specific purpose – to a former classmate, to an older brother serving in the Armed Forces, to parents.
Refers to letter form in Spelling Words, List B. Writes format on large chart for ready reference.	Observe and discuss: *Date and full address* in upper right-hand corner. *Greeting* – placement, capitalization, punctuation. *Body* – indention of first sentence, margins. *Closing* – placement, capitalization, punctuation.
Writes (at pupil direction) heading and greeting.	Use school address. At other times use home address to give practice in writing address which they will need for family use. (Some teachers have found it helpful to have the child paste in a notebook a model of his home address for reference use. This eliminates the teacher's having to help each child with the writing of his individual home address during a letter-writing activity. The full address should include the apartment number and zip code.)
Leads discussion of what to include in body of letter.	Give many suggestions; finally decide on main idea for body of letter.
Records on chalkboard sentences contributed by children.	Contribute opening sentences, sentences for body of letter.
Has children reread sentences; guides selection for introduction and body of letter; numbers order for inclusion.	Evaluate relevance of each sentence to main idea; examine word choice and word arrangement.
Asks child to write introduction and body of letter on board (overhead projector), guides class to evaluate content.	Dictate sentences to be recorded; reread letter to decide if it says what they wanted to express; revise a sentence if necessary.
Develops the closing sentence.	Offer pertinent ideas; begin to realize that working on the content improves a letter and makes it more interesting for the reader.
Teaches and/or reviews the use of capitalization and punctuation.	Recognize and use *capitals* for: proper names of people, months of the year, initials and abbreviations: Mr., Mrs., Dr., Miss, P.S., Ave., St., N.Y., first word in salutation and closing of letter period after: abbreviation, initials comma after: salutation, closing
Supervises class in copying letter during handwriting period. Evaluates handwriting; diagnoses class and individual needs. (See Handwriting, p. 147, 316.)	Copy composite letter carefully with concern for inside address, greeting, indention, margins, closing, spelling (check syllabication with dictionary). Proofread their copy. May substitute or add original sentences.
Reviews addressing of envelope; illustrates form on chart.	Know where to place address and return address.
Provides opportunities for children to write notes, letters, cards.	Participate in functional letter writing, each at his own highest level.

Class Letter

P.S. 00
164 West 000 Street
Bronx, New York 10461
November 15, 19 –

Dear Librarians,

You can't imagine how long we have waited for the opening of The Francis Martin Library. There have been many false rumors that got us so excited but now that we know that the date is definite, – December 18th, we are so anxious to welcome you to our neighborhood.

You will see lot of us!

Your friends,

Pupils of Class

Letters of Appreciation (Letters sent out were proofread and rewritten. See p. 301.)

279 East 196 St.
New York, N.Y. 10458
May 26, 19–

Dear Miss Don and Class 4–2

Class 3–1 would like to thank you for the wonderful program you put on about Memorial Day. Your program taught us many important facts about Memorial Day. We want to give special thanks to Alice for her wonderful piano playing.

Your friend,

Paul H.

P.S. 000
Brooklyn, N.Y.11232
Dec. 3, 19–

Dear Mr. Costello,

You are very nice for coming to our school. The film that you brought us was very interesting. I promise not to be a little bug. And I learned something.

Yours truly,
Dennis
Class 3–2

(The teacher will check on what Dennis hears – *little* bug or *litter* bug.)

P.S. 000
Brooklyn, N.Y.
11232

Dear Mr. Costello,

I didn't realize what I do in the movies. when I eat popcorn and all. now I realize what I do when I eat in the movies.

Yours truly,

Kevin

(The teacher asked Kevin to read his letter orally. This helped him to decide not to use a period between *movies* and *when.*)

Some children are not ready to write the complete letter form. They participate in letter-writing at their own highest level, using just the dateline. The following letters illustrate how well some children with limited ability in English have grasped the idea that a thank-you note should have the personal touch.

January 5, 19–

Dear Uncle Bade and Aunt Tiner,

Thank you for doll. I liked the doll because it had blue eyes and blue hier and a blue dress. I have fune with the doll I like it.

Love Maria

January 5, 19–

Dear Mother,

Thank you for the present. I liked present very much. I like to play with the doll. Thank you for everything.

love Katherine

Letters of Invitation

5631 16 Avenue
Brooklyn N.Y.
Nov. 19, 19–

Dear Joseph,

Will you come to my party? You will have a nice time. We will have prizes. There will be soda and ice cream. There will be a big cake. Try to come because I do not want you to miss all the fun.

Your friend,

Salvatore

---

194 Bay Street
Bronx, N.Y.
June 10, 19–

Dear Peter

I hope that you can come to the country with us we go swimming and we go boating and every summer we camp out in the woods. We sometimes eat supper out side and have a pezza party in the middle of the summer and we go waterskiing and we go hunting for birds and rabbits.

Yours truly,

Dennis

Letter of Regret

1507 Bath Ave.
N.Y.
Nov. 19, 19–

Dear Salvatore,

I hope you have fun at your birthday party. I wish I could come to your party But I can't Because I have to go over my aunts house. To stay over the whole week. But I'll send you a present. After I come home from my aunts house. I will come over your house.

Your friend,

Andrea

Friendly Letters (These letters should use children's home addresses.)

475 West
55 Street
Dec. 15,

Dear Santa

I have been very bad I can't have no toy I am sorry.

your friend

Kent (Grade 3–5)

---

275 Kings Road
Bronx, N.Y. 10463
March 17, 19–

Dear Julia,

Did you ever give a parakeet a shower? I did. I put Joji, my parakeet, under the faucet in the kitchen. Lukewarm water sprayed down on poor Joji. After he dried off by the radiator, I put him back in his cage.

Love,

Marissa (4–1)

Imaginative Letters

From one literary character to another, asking for help with a problem.

Dear Prince,

can you help me.
The witch took me away from my mother and father when I was one. Now I'm a woman. She keeps me a high tower with no doors and no rooms just a window.
If she wants to come up she tells me to let down my hair. Would you please help me.

Love

Rapunzle

Dear Elves

Please help me. Every day I work very hard but no body buys shoes because I don't have good fur or leather. I nead 1 day to make 1 shoes and I don't know how to make modern shoes. Please send two Elves to help me. Make shoes. When the people buy shoes I could buy fur and leather.

Love

The Shoemaker
Thank you

Fan Letters

Children write to authors. Sometimes the authors respond.

Dear Dr. Seuss,

I have just read one of your books. It is called "On Beyond Zebra". I enjoyed it so much. I think all children will enjoy it and grown-ups, too. My teacher has as much fun reading your books as we do!

Where do you get your ideas? Are you going to write more books soon? Please let us know.

Your friend and reader,

John, 3rd

Dear Friends of 3–1,

Things have been so busy here in the Seuss Zoo, I'm afraid I've been slow in writing you to thank you for your letter. I've been building Cliffs for Ziffs. I've been building Bluffs for Zuffs. I've had to make a thousand new Nitches for Nutches. And besides all that, every other Tuesday I have to give the Yuzz-a-ma-Tuzz a haircut.

And besides all THAT, my biggest job is finishing new books for you to read. The newest one is sort of like IF I RAN THE ZOO. But the animals all do tricks in this one. The name of it is:

IF I RAN THE CIRCUS.

It was nice of you to take the time to write me, because I know that you are awfully busy, too.

Thanks. Good luck. And don't get stuck in the Oobleck!

Your friend,

Dr. Seuss

REVISING, PROOFREADING, SHARING, AND EVALUATING

Writing involves thinking and putting ideas on paper, which many find hard. There is no easy way to learn to write. From the literature program, children can become aware of how authors have developed their stories, what words they have used, and how they have structured their sentences. Prior to writing, pupils can be guided to organize their ideas according to the guidelines for clear thinking described on p. 111. But they also need to acquire insight into their own strengths and weaknesses to help them improve their subsequent writing and to be interested in so doing. This is the teacher's primary purpose in reading and correcting written material. A second purpose is to decide the types of teaching that are necessary for individual and class improvement.

Before sharing their compositions with others, children are given time to read their writings – first, to see what it says; next, to make any necessary changes; finally, to proofread it for spelling and other mechanical errors.

Revising

Usually satisfied with their first efforts, children in Grades Three and Four need a great deal of encouragement to reread their compositions for the purpose of improving them. If the teacher, however, is consistent in pointing out good qualities in children's writing whenever they occur (even in the unique use of a single word) and helps the children to discover how easy it is to overcome some of their difficulties, they will be motivated to improve. Developing the habit of rereading for content takes time and patience.

During the year, the teacher:

Gives class or group lessons in revising a paragraph.

She uses a composition from a previous class, writes one incorporating the weakness she is trying to correct, or with the child's permission and/or with identity concealed, reproduces one from the current writing of the class.

Writes the paragraph on the chalkboard or displays it on the overhead projector and the children read the composition silently; then one child reads it orally, and the class comments briefly. Finally, the teacher guides the children to reread the composition and look for a single error in content – e.g., *failure to keep to the topic.* She may also help them to strengthen their writing by having them find action words *to liven up the story,* picture words *to make the reader see what he sees,* alliterative words *to give a pleasing sound effect to the reader.*

In revising the following composition, the teacher asked the children to look first at the title and then to reread the composition, sentence by sentence, to *discover* which sentences did not tell about "My Dog", i.e., did not keep to the topic. (Frequently, the first sentence – not the title – gives a clue to the topic.) One child, acting as recorder, noted the sentences on the board which the children decided to omit from the composition. For a revision lesson, all spelling, punctuation, and capitalization errors are corrected before the composition is written on the board or on the overhead projector. This enables the children to concentrate on the content.

My Dog

My dog is big. She is eight months old. ~~Do you have a dog~~? I like dogs because they can play with you when you're alone. My dog's name is Kim. ~~What is your dog's name?~~ My dog is a police dog. ~~Do you like dogs?~~

The teacher reads the composition aloud while the children listen again to check whether each sentence not crossed out tells about "My Dog."

The revised composition was used in another lesson to illustrate how the sentences could be rearranged to tell things in order. The teacher called on the children to decide which sentence should be first, second, etc., and why. In a subsequent lesson they combined two sentences. The revised composition finally read:

My Dog

My dog is big. She is a police dog and is eight months old. My dog's name is Kim. I like dogs because they can play with you when you're alone.

Sets aside a limited time after each composition lesson for private conferences with some children (about a third of the class) to help them to improve their individual compositions. (The other children proofread for the mechanics of writing until they have gained some competence in revising on their own.)

She listens as the children read their compositions aloud to her. Frequently, the children say "This isn't right" or "This doesn't come next" or "I didn't tell anything about the other boy." The teacher's questions call attention to that aspect of organization on which the class has been working and lead the children to strengthen their work.

Daisy, a youngster who rates "C" (indicating a fair command of English) on the language evaluation scale for children learning English as a second language, worked to improve her composition on "My Pet." In a private conference the teacher's questions guided Daisy to combine two sentences and rearrange the order of others. Wisely, she did not suggest any changes in Daisy's language; organization of ideas was more important at this time.

Original	*Revised*
My Pet	My Pet
The first pet I got was a turtle. My Mother was allergic to him.. His name was Sam. Every time I used to call him, he used to take his head out of his shell. My Mother used to sneeze when she got near, until school I had to go to school. My Mother forgot to feed him for two weeks and he died. But he lasted a long time, four years.	The first pet I got was a turtle. His name was Sam. My Mother was allergic to him and used to sneeze when she got near. Every time I used to call him, he used to take his head out of his shell until school came and I had to go to school. My Mother forgot to feed him for two weeks and he died. But he lasted a long time, four years.

Highlights on a chart effective phrases and sentences from the weekly compositions – good starters, catchy titles, sequences of words – and writes the child's name next to each.

Proofreading

Proofreading is a complex skill that involves the recognition of errors and the ability to correct them. Skill in proofreading develops slowly and gradually over a long period of time. For this reason, the teacher has to assume the responsibility for proofreading at the point where the pupil becomes inadequate. The mechanics to be checked should be closely related to the course of study in written communication for the grade.

Children at their developmental level are held responsible for those specific items taught in the present and previous grades. These items include:

spelling	handwriting
capitalization	usage
punctuation	format

The teacher gives many lessons to help children improve their skill in finding and correcting errors in spelling, punctuation, capitalization. She:

Develops favorable attitudes towards written work – a desire to write well, pride in a nice-looking paper, the habit of taking a second look. Commends children for good effort; is positive in her criticism.

Motivates children to see the purpose of proofreading by writing a sentence or paragraph in which the errors in spelling, punctuation, and capitalization change the meaning.

Uses and/or creates situations which call for rewriting to make perfect copies – rewriting material to send to someone, to display on the bulletin board, to include in a bulletin.

Provides materials necessary to prevent errors – spelling lists, charts of frequently used but difficult words, dictionaries; models of headings, format; handwriting charts; practice materials for specific weaknesses.

Reviews the correction of spelling errors. Writes a child's composition on the board. Uses a spelling list and/or picture dictionary, while she and the children check the spelling – word by word, letter by letter. They put a √ over the correct word, or draw a line through the incorrect word and write the correction above the word. (Words which children frequently use and misspell may be placed on a chart for ready reference in writing and proofreading – e.g., because, their books, you're – you are).

Provides opportunities for class practice in the correction of errors in mimeographed paragraphs. The first ones are very short and contain only one or two spelling errors. Using a spelling list, the children check them independently – one sentence, two sentences, the entire paragraph. The teacher writes the paragraph on the board for class correction and for the children's comparison with their own papers to see how well they did in finding and correcting errors. At other times, she dictates a sentence or two and follows the same procedure. Over the year, the practice paragraphs and sentences become more difficult. As soon as children do a fairly accurate job, they discontinue the √ to indicate correct spelling.

Expects children to proofread *part* of all written work for spelling errors. Realizes that some will do only a token job; provides group work for the pupils who need further help before they can work alone.

Encourages children to proofread a composition from their folder as an independent spelling activity. She spot checks regularly; makes the final corrections on all work to be displayed or sent to others; notes items for future lessons with the class or group.

Guides children to recognize and correct errors in punctuation and capitalization. Calls attention to punctuation and capitalization in class readers as signposts along the way to make reading easier (See Reading, p. 79.) Children usually recognize and use capitals, periods, and question marks in their own writing. Through reading they become aware of use of the comma in long sentences, after introductory words, and in series or lists; of the use of the apostrophe in contractions and possessive forms; of the use of quotation marks for conversation. When the children try to use these symbols in writing, they often apply them too frequently. Some use the apostrophe (') whenever they write *s* at the end of a word. These children need reteaching of the difference between plurals and possessives (see Spelling, p. 174). The correct use of the apostrophe is an expected outcome for the grade. (Children for whom English is a second language need special help with the possessive.) On the other hand, the desire of a child or children to include a conversation in a composition may require the teacher to show the use of quotation marks and paragraphing for this purpose, even though the use of quotation marks and paragraphing is not an expected outcome for Grade Three.

Develops a set of simple correction symbols with the children:

$\xcancel{.}$ – take out period
$\xcancel{?}$ – take out question mark
$\overset{S}{\cancel{s}}$ – put capital above
$\overset{m}{\cancel{M}}$ – put small letter above

sp – write correct spelling above (for teacher use)
¶ – indent for paragraph (for teacher use)

I didn't realize what I do in the movies$\xcancel{.}$when I eat popcorn and all. $\overset{N}{\cancel{n}}$ow I–

Puts on the board or overhead projector a brief paragraph from some class text or weekly paper. Omits punctuation and/or capitalization. Calls on children to insert needed corrections. Has them compare paragraph on board with copy in text. Discusses reasons for variance.

Provides individual practice with mimeographed (rexographed) paragraphs lacking punctuation and capitalization. Has answer sheets on file for self-checking and correction.

Uses samples of children's work for class correction of *one* type of error at a time. Expects children to find and correct similar errors in their own work.

Reminds children to check heading, writing of title, or format of letter.

Develops with the children a series of charts which are displayed only at writing or proofreading time.

Read Your Story

Does it sound all right?
Does every sentence start with a capital?
Does every sentence end with a . or ?
Does the title have capitals?
Are all words spelled right?

Let's Check Our Spelling

Find each word in a list.
Is your word spelled right?
Do this: the $\overset{\checkmark}{\text{girl}}$
Is your word spelled wrong?
Do this: $\overset{\text{because}}{\text{~~becuse~~}}$

Keeps alive enthusiasm for proofreading by praising children for corrections well made. Encourages them to make more the next time. Makes evident her enjoyment of the finished product.

Sharing

When compositions have been self-corrected to the limit of the children's ability, they are ready to be shared with others. This sharing takes any of several forms:

The teacher reads aloud one or two compositions, supplying words and punctuation needed for a good rendition. Children respond very favorably to this and incidentally learn how to read aloud their own compositions.

Children volunteer to read their compositions.

Children are called upon to read selected parts of their compositions, i.e., phrases or sentences previously noted by teacher. The reaction of the class and teacher gives each child a measure of the interest and appeal of his composition.

Children rewrite the compositions which are to be displayed on the bulletin board, compiled into a booklet, or sent out. In sending letters to an absentee it is better to send a few interesting, well-written ones than a class set, which is trite and carelessly written. In rewriting, it is often difficult to get a perfect copy. A few corrections neatly made are acceptable, even for display. At least once a month every child should select from his folder one piece of writing to be recopied. This develops a feeling of pride and gives a sense of satisfaction in seeing one's work well written.

Evaluating

In evaluating compositions, the teacher looks first at content and then at the mechanics. The criteria for evaluation may be listed under two headings:

Content	Mechanics
Ideas (original childlike ideas, experiences, emotions; freshness of approach, sincerity) Organization of ideas (pattern, style, unity, coherence); language (vocabulary; sentences; figures of speech)	Format Spelling Handwriting Punctuation Capitalization Usage

Using these criteria the teacher reads the compositions of the class. Having worked with two-thirds of the class during the writing or correction period, she collects the compositions of the other children for examination outside of class. She writes a brief commentary, as laudatory as possible, about the material. She notes the effectiveness of the proofreading done by the child and indicates a misspelling or mark of punctuation missed by him. Children are responsible only for the correct spelling of words studied and for the use of punctuation marks and capitalization they have learned.

The teacher's evaluation is subjective to a degree because it is influenced by her own taste and norms. It is individual because the writing must be judged in terms of all the teacher knows about the pupil writer. It is diagnostic because it helps the teacher to note over-all progress and determine teaching needs for class and individual pupils. Some guidelines to help teachers in deciding on a rating for report card purposes follow. Two marks may be given – one for content, one for mechanics.

Content

An *excellent* mark for content shows that the child has definite ideas about the topic which he tries to develop honestly according to some plan. There is little or no padding. He uses words well, and his writing sounds personal.

A *satisfactory* mark for content shows that the child has a topic but is indefinite in what he thinks about it. He pads the composition with sentences that don't contribute to the main idea.

An *unsatisfactory* mark for content shows that the child has no clear ideas about the topic. His thinking is confused, and he writes around the topic just to get some sentences on the paper and thus satisfy the teacher.

Mechanics

An *excellent* mark for mechanics indicates that the child has no errors (or has corrected any he had) in the mechanics that have been taught. Handwriting is legible; format is correct.

A *satisfactory* mark for mechanics indicates that the child has some errors in spelling, usage, capitalization, and/or punctuation which he has not corrected in proofreading. Handwriting is legible; format is correct.

An *unsatisfactory* mark for mechanics indicates that the child has many uncorrected errors in spelling usage, punctuation, capitalization. Meaning is not clear. Handwriting is illegible.

The teacher provides envelopes or folders in which the children keep proofread first drafts and/or revised copies of their compositions, reports, and letters. They do not keep *test* and practice papers in these folders.

The child's folder of written expression provides the child, the teacher, the supervisor, and the parent with an ongoing record of performance in writing. When they are examined several times between the start and end of the school year, writing folders give a picture of the child's growth in written expression.

The teacher notes the child's originality and number of ideas, his organizing ability, his facility of expression, and accuracy in mechanics of expression. She becomes aware of the types of written work which he does well and sees a relationship between the quality of work in his folder and his progress in oral communication and reading. Some teachers ask children to write a composition on a given topic in the fall and repeat the assignment in the spring. They find it easier to measure individual growth over a period of time when the subject of the writing is the same.

When parents come to school, the teacher gives them an understanding of her methods and goals. They are aided to realize that they, too, will be enabled to see growth in their child's writing if they will take time to listen to him read his stories and show interest in and appreciation of notes which he writes to them. Parents who overemphasize the mechanics of writing should be helped to see the importance of the content written by the child. The teacher and parent working together can assist children in reaching realistic standards.

LEARNING ABOUT LANGUAGE

The distinction between the use of language and the knowledge of language is not clear-cut, nor are these aspects of language mutually exclusive. The child learns something about the nature and structure of his language as he uses it and observes others use it. So, too, he learns to use it more satisfactorily as he grows in his understanding of what language is and how it operates. Each type of experience with language reinforces the other.

Learning about language in school involves a directed study of vocabulary, sentence structure, standard English, speech production, spelling, and handwriting.

VOCABULARY DEVELOPMENT (See pages 127–134.)

THE HISTORY OF THE ENGLISH LANGUAGE (See pages 130–134.)

Sentence Structure

THE TEACHER	THE CHILDREN
Reviews development of sentence structure on pages 134-138. If children have evident need, teaches material in this section. Keeps periods short and lively. Develops concepts slowly throughout year.	Show their understanding of what constitutes a sentence; identify types of sentences; insert appropriate punctuation in unpunctuated sentences. (Most children will correctly identify and punctuate statements and questions but may have difficulty with the occasional sentence of command and exclamation.)
Extends concept that English is a word-ordered language.	Understand that word order determines meaning of sentence.
Puts two sentences on board: one in which change in word order affects meaning (the cat chased the mouse) and one in which change in word order does not change meaning (early today the air was cold).	Change word order in sentence (the mouse chased the cat), and note change in meaning. Change word order (the air was cold early today), and note that meaning is not affected but emphasis is.
Distributes duplicate sets of cards with words, phrases or sentence fragments from readers or compositions to groups of children. Asks them to form sentence.	Confer quietly as a group and arrange themselves in meaningful order. Compare each group's sentence: Does each sentence make sense? (Quickly boys walk.) Does each sentence say the same thing? What makes the difference? Which sentence do you like better? Why?
Encourages children to revise sentences in their compositions: What happens if you rearrange words in this sentence?	Experiment with changing word order in sentences they compose; decide which version they prefer.

Optional Development

Optional development depends on children's competence and interest in language. The teacher is cautioned that the breakdown of sentences into basic patterns is only for the purpose of simplifying the child's study of the structure of the English sentence. In his reading and writing activities he deals with a variety of sentences without regard to pattern.

Guides practice in separating first part from second part of basic noun-verb sentences. (Basic sentences are here classified as consisting of a noun-verb; a noun-verb-noun; a noun-linking verb-adjective or noun. Some textbooks identify these classifications as Pattern I, II, III.)	Recognize that sentence has two main parts; may or may not identify first part as subject, second part as predicate. Recall what they had learned previously.
Begins with the development on page 136. Then continues as follows:	
Puts basic sentences with simple noun and verb on board. (Uses sentences in which noun is doer of action.)	Separate first part of sentence from second part with (/) slash mark. Work at board and on rexographed sheets.
Lions roar. A lion roars. The lion roared. A lion roared. The lions roared. Children play. The wind howled.	The car/stalled. A book/fell. Jim/dived. Babies/cry. Nina/dances. Robert/sings.
Reviews signals for noun identification: Which word in the sentence is a noun? How can you tell?	Select a word from each sentence and indicate the signals that help them identify a word as a noun: the word (or a noun) tells *who* or *what* did something.

THE TEACHER	THE CHILDREN
Provides many experiences of this type.	the word (or a noun) is the name of some one or some thing. the word (or a noun) comes in the first part of sentence. the word (or a noun) has an *s* (es) added to it to make it plural. the word (or a noun) has *the* or *a* before it. (Do not memorize these clues.)
Reviews (or teaches) signals for verb identification: Which word in the sentence is a verb? How can you tell?	Select verbs in sentences according to these criteria: a verb (or a word) tells what someone or something did. the verb (or word) ends in *ed.* a verb (or the word) comes after the noun, after the subject, or in the second part of the sentence.
Introduces *ing* as another ending for verbs in addition to *s* and *ed.* Writes action words – skate, sing, dance, run; asks a child to carry out action; asks others to tell what child is or was doing. Writes answer on board. (May also use action pictures.) Calls attention to *is* and *was;* points out that verbs with *ing* ending always need helping word that comes first.	Read words silently; selected chidlren carry out action. Listen to description of activity; observe sentence in written form: Billy is singing. Ann was dancing. Manny is skating. (Some children may omit *is* or *was.* They need repetition drills, page 142.)
Guides children to understand that *is* or *was* indicates time of action by contrasting Juan was singing with Juan is singing.	Look in readers and at own compositions for examples of helping words and *ing* verbs. (May note that *is* shows present time, *was* shows past time.)
Calls on children to substitute other nouns and verbs for those in familiar sentences and to compose similar sentences.	Have fun changing nouns and verbs, e.g., Lions roar – Animals roar. Billy is skating. Ronny was skating. Deer leap – Deer stalk. Enjoy composing original sentences, consciously using a noun and a verb.
Develops concept that noun in first part of sentence is called *subject* of sentence and verb in second part of sentence is called *predicate* of sentence. Shows how to mark subject (S) and predicate (P).	Work at board with some of their sentences; put *S* over noun in first part of sentence, *P* over verb in second part of sentence. S P Helen/laughed. Billy/is singing.
Guides children to expand simple subject and simple predicate of basic sentences to give more details.	Develop concept: that subject (first part of sentence) is the noun plus all the words that describe it; that predicate (second part of sentence) is the verb plus all the words that complete it.
Puts on board a basic noun-verb sentence pattern: Lions roared. Asks children to indicate the subject and predicate.	Separate the subject from the predicate with (/) slash mark; mark S and P over appropriate part. S P Lions/roared.
Places the single noun *lions* on the board. Asks children to suggest words that tell more about the lions or make them more descriptive. May call the descriptive words adjectives.	Contribute a variety of descriptive words without using term adjective: The happy lions/ The restless lions/ Angry lions/ Ferocious lions/ Four hungry lions/ Some baby lions/

THE TEACHER	THE CHILDREN
Places the single verb *roared* on the board. Asks questions related to verb: How? Where? When? At whom?	Add words or phrases: roared at the crowd (keeper, children)-- roared loudly (excitedly)-- roared in their cages-- roared only in the morning (for a long time)
Has children combine a noun phrase with a verb phrase to form a sentence; indicate subject and predicate.	Give sentences orally. Write sentence on board; and mark separate expanded subject from expanded predicate: S P The four ferocious lions/roared at the keeper. Indicate the separation between subject and predicate by slash (/); mark *S* and *P* over appropriate part: S P The ugly duckling/looked at the water. S P Penny/barked wildly. S P Five big boys/were jumping sky high.
Introduces the noun-verb-noun basic sentence pattern.	Become consciously aware of the N-V-N pattern: S P The boy/hit the ball.
Provides practice with a variety of basic N-V-N sentences.	Find examples in books; compose similar sentences of their own.
Reviews properties of noun.	Become aware that a noun can follow a verb.
Guides children to expand the subject and predicate of basic N-V-N sentences.	Contribute words and phrases orally and in writing to give more details to subject and predicate. Identify expanded subjects and predicates of noun-verb-noun sentences.
Helps children to use knowledge of sentence structure to find sentence fragments in their own compositions and to insert missing parts.	Are able, with teacher guidance, to detect sentence fragments in own writing and to correct them.

STANDARD ENGLISH (See p. 138.)

Speech Production

Helping children to speak effectively is a major objective of the language arts program. Many of the various skills and learnings which are factors in good speech have been considered in previous pages. Most important among these are:

Desirable attitudes toward speech
Attentive and discriminative listening

Interest in acquiring new words and pronouncing them correctly

Flexibility and control of volume and of voice quality.

Children have learned, too, in conversation, discussion, creative dramatics, oral reading, choral speaking, and storytelling the value of pleasant audible speech, clear distinct articulation, and the correct use of stress, phrasing, and intonation.

An oral-aural approach to language learning includes:

TESTING AND RECORDING SPEECH PATTERNS. It is essential for the teacher to be aware of the particular speech faults of her class. Through the use of the Profile of General Speech Faults, she will discover the speech needs of her class in addition to identifying problems which require referral to the speech teacher.

SCIENCE OF SPEECH. A meaningful presentation of the mystery of talking enables the child to understand that the proper use of the speech mechanism produces more effective communication.

LISTENING – AUDITORY DISCRIMINATION. The child has practice in identifying the speech sounds and discriminating between the correct and incorrect production. The development of these listening skills enables the child to begin monitoring his own speech more effectively.

VOLUME AND VOICE QUALITY. Means of achieving flexibility and control of voice for meaningful and appropriate self-expression are presented.

CORRECTION OF SPEECH SOUNDS. The child refines his use of standard speech as a tool for learning through practice in the correction of common speech faults.

TESTING AND RECORDING SPEECH PATTERNS

Through observation it is possible for the teacher to study the habitual patterns used by the pupils in the class. This type of observation is of little value, however, unless some provision is made to keep an accurate record of the findings.

To insure accuracy, the teacher plans for several short periods, has a copy of the Profile of General Speech Faults, and arranges for a class activity which prompts active participation by the children. The teacher listens and notes the speech faults. The children should be unaware that any special attention is being paid to their speech. Every effort is made to encourage a natural, free exchange of thoughts.

The Profile of General Speech Faults and class record sheets provide a simplified form for easy, rapid recognition and classification of speech problems. These records may also be used by the class teacher to guide her in planning for individual and class instruction and to note progress throughout the year. Forwarding these reports to the teacher of the next grade will insure continuity of instruction and provide a cumulative speech record. The profile also gives a composite of group and individual needs which can be made easily available for consultation with the class teacher, the parents, the guidance counselor, the psychologist, or the school doctor.

The class teacher who discovers deviations from an acceptable pattern, other than those caused by carelessness or environment, should refer such cases through the proper channels to the speech teacher.

PROFILE OF GENERAL SPEECH FAULTS

1. Attitude toward Speaking Situations
   - A. Does the child enjoy speaking situations? Does he actively participate?
   - B. Is he reluctant to speak in group situations? Does he seem to avoid speaking situations?

2. Rate and Fluency
   - A. Is the child's speech:
     too rapid?
     too slow?
   - B. Is his phrasing poor?
   - C. Is his vocabulary limited?
   - D. Does he have the ability to organize his thoughts?
   - E. Is his speech hesitant?

3. Voice
   - A. Is his voice
     inaudible?
     loud?
     monotonous?
     hoarse?
     foreign?
     nasal?
   - B. Is the pitch
     abnormally high?
     abnormally low?

4. Pronunciation and Articulation
   - A. Does he mispronounce? Does he say:
     - a. *duh* for *the* (voiced *th* as *d*)
     - b. *tink* for *think* (voiceless *th* as *t*)
     - c. *baf* for *bath* (*th* as *f*)
     - d. *berry* for *very* (*b* for *v*)
   - B. Does he distort sounds? Does he say:
     - a. *cidy* for *city* (dental *d* for *t*)
   - C. Does he substitute one sound for another? Does he say:
     - a. com*in* for com*ing* (*n* for *ng* as in *ring*)
     - b. *sh*air for *ch*air (*sh* for *ch*)
   - D. Does he omit final sounds?

     Does he say mos for mos*t*?

CLASS RECORD SHEET

Directions: 1. Administer test as the pupil either reads or speaks.
2. Indicate next to his name, below, the faults detected by using key letters.

Name of Pupil	Attitude Toward Speaking	Rate and Fluency	Voice	Articulation and Pronunciation
William M.			A. Inaudible	
Joseph B.	A. Participates	A. Slow	B. High	A. Says *haf*
	B. Shy	C. Limited vocabulary		C. *sh* for *ch*

SCIENCE OF SPEECH

In order to teach the skills of speech production, the teacher needs an understanding of the speech mechanism and how it works. There are four steps in the production of speech sounds. The exhaled breath is acted upon by:

The bellows (ribs, diaphragm, abdominal wall) which give the motor power to force out the air in the lungs.

The vibrator (vocal bands in the larynx) which forms the fundamental voice sound.

The resonators (mouth, throat, nasal cavities) which amplify the tone and affect the voice quality.

The articulators (tongue, lips, teeth, hard palate, soft palate) which cut the voice stream into words.

At this stage of development it is expected that the average child has acquired the appropriate use and articulation of the forty speech sounds. Exceptions to this pattern of development will include children with:

Speech defects – (lisps, lalls, infantile, etc.)

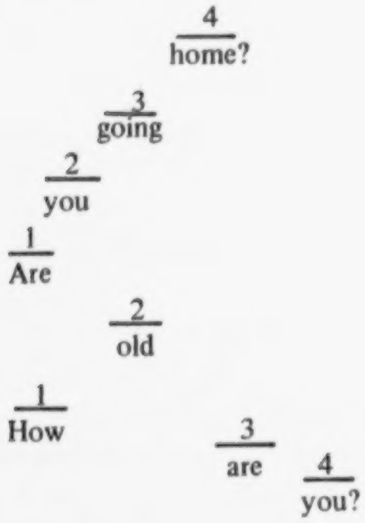
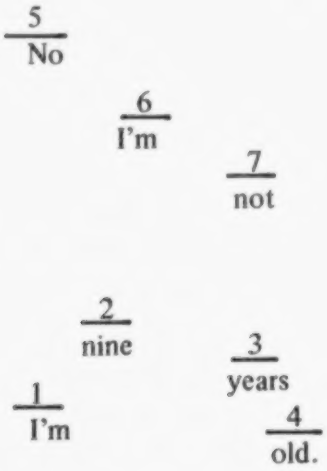
Patterns of nonstandard English – (sound substitutions, e.g., th=f; th=; th=t; th=d; v=b; ng=in; omission of final l; of *s* clusters; distortion of vowels, etc.)

N.E. speech – (v=b; ch=sh; sh=ch; vowel substitutions as th=t; th=d; etc.)

THE TEACHER	THE CHILDREN
Initiates discussion about the mystery of speech.	Offer suggestions on how we learn to talk.
Uses appealing pictures of babies to stimulate ideas of how and when we learn to talk.	Recall familiar experiences of siblings' attempts at communication. Imitate the sounds babies produce, e.g., crying, babbling, cooing.
Makes available *How You Talk* by Paul Showers, (New York: Thomas Y. Crowell Co., 1966). Dramatizes the need for sound as an essential part of speech by speaking to the class without using voice.	Read about the development of speech. Express difficulty in understanding the teacher when voice is unheard. Suggest that the teacher use voice.
Comments on seating posture, stressing body position that is comfortable and easily tall.	Sit up tall, but not with strain or stiffness.
Asks the class to pretend with her that they are "Supermen" straining to keep two buildings apart. This enables them to feel the difference between tension and relaxation.	Pantomime strained extension of the arms, followed by relaxed dropping of arms. Feel the difference between muscular tension and release.
Displays a simple chart of the vocal mechanism to illustrate the organs used for speech (p. 382.)	Identify the speech organs; learn correct name for each.
Inflates and deflates a balloon to demonstrate the diaphragm's pushing on the lungs to release air necessary for speech.	Observe carefully; may pantomime teacher's movements.
Directs pupils to breathe in and out while observing the movement of their diaphragms.	Feel rise and fall of the diaphragm as they consciously breathe in and out.
Draws an analogy between the action of the vocal cords and plucking a stretched rubber band to show that vibration causes sound.	Recall science experiment; take turns plucking strings (rubber bands) and changing sounds.
Directs the pupils to feel the vocal cord vibration by placing their fingers on their "Adam's Apple."	Feel the vibration of the vocal cords by gently placing their fingers on the "Adam's Apple" and saying: Good morning.
Speaks into two paper megaphones of different size, to demonstrate that the size of the megaphone (resonator) changes the sound of the voice.	Listen and observe to identify the louder sound as coming from the larger megaphone.
Vocalizes *ah* when tense and when relaxed.	Imitate the teacher vocalizing *ah* when tense and when relaxed. Hear the clearer tone produced when muscles are relaxed.
Discusses which tone is clearer and why. Relates tone to their everyday speech.	Begin to understand the need for "relaxed" attitude for the most effective speech.
Directs pupils to pretend they are "space men" seated in their rockets, ready to "blast off."	Assume alert, ready posture.

THE TEACHER	THE CHILDREN
Discusses with class the importance of an astronaut thinking "only" of the matters at hand. Relates discussion to their need for an attentive attitude by reciting:	Know there are times when they must give full attention.
USES Ears are hearers, Eyes are winkers, Thumbs are holders, Heads are thinkers, Arms are carriers, Feet are walkers, Lips and teeth and tongues are talkers. Anon.	"Tune in" – may learn verse.
Encourages flexibility of voice.	Develop ability to vary voice production.
Asks pupils to vocalize reactions to stimulating situations:	React by saying:
Opening a Christmas present containing a long-awaited toy.	Ah . . . .
Turning a corner in the dead of night and meeting an ugly monster from outer space.	o o o o o o o o o o o o
Seeing a mouse run across their feet.	e e e e e e e e e e e Begin to understand that communication is most effective with sound.
Directs the class to become "Speech Detectives," to discover the parts of the body used for speaking. Asks such questions as: Do you use your feet for speaking?	Test and select the particular parts of the body involved in speaking.
Directs the pupils as they take turns saying their names to note how they manipulate the size and shape of the mouth opening.	Experiment in changing the size and shape of their mouth openings. Recognize that the size and shape of their mouth openings affect the loudness of what they say.
Identifies the speech articulators by drawing attention to the different sounds that they produce:	Increase their awareness of the function of the articulators in speech production by seeing, feeling, and listening.
Says with:	Repeat the words after the teacher.
Lips together *m*ay – *b*ay – *p*ay	Are aware of lips together for *m, b, p.*
Upper teeth on lower lip *f*ew – *v*iew	Are conscious of the upper teeth on lower lip as in *f, v.*
Tip of tongue on roof of mouth *t*oe – *d*oe – *l*ow – *n*o	Feel the tip of the tongue on gum ridge for *t, d, l, n.*
Tip of tongue on teeth *th*ink – *the*	Feel tip of tongue on teeth for *th.*

THE TEACHER	THE CHILDREN
AUDITORY DISCRIMINATION	
Establishes "readiness climate" for lesson on volume and voice quality.	Have a reason for participating.
Has the class clear desks.	Get ready for the speech lesson.
Provides opportunities for the class to vary voice volume.	Practice varying voice volume.
Demonstrates the use of the voice at varying volumes by saying a phrase, e.g., in four different volumes.	Take turns imitating the volume of the teacher's voice. Learn that they can control and change the volume of their voices.
Directs pupils to say: *I'm hungry* as if each child was a mouse, cat, lion, bird, elephant, etc. Helps children to consider the relationship of size of people to volume of voice.	Associate the size of the animal with the size (volume) of the voice. Realize that size of person does not necessarily indicate volume of voice.
Displays pictures depicting situations requiring different voice volumes – telling of a secret, speaking to a large audience, conversing with several friends, conversing with family.	Identify the "likely voice" for the situation in each picture. Reinforce the concept that appropriate volume depends on the situation.
Initiates role playing related to TV in which pupils have an opportunity to practice voice volume changes or to life situations in which there is an opportunity to use different voice volumes appropriately.	Suggest characterizations and situations in which different volumes of voice would be utilized: a spy like "The Man from Uncle" passing on confidential information; "The Green Hornet" giving instructions to Kato, Captain in McHale's Navy giving an order, Bam Bam in "The Flintstones", Tarzan calling to warn of imminent danger, two friends in a candy store, giving an announcement in the assembly.
Guides discussion.	Suggest the appropriate volume for each suggested situation.
Divides class into groups; gives time (five to ten minutes) for planning; reassembles class as a whole; calls on each group; leads discussion to evaluate the dialogue.	Improvise a scene based on the TV programs, using the appropriate voice volume; act it out before the whole class. Decide whether dialogue is natural.
Develops awareness of the intonation pattern of standard English.	Recognize that the English language has a melody of its own.
Demonstrates the rhythm of the language by reciting a familiar commercial jingle to the accompaniment of pencil drum beats: *M* and *M's melt in your* mouth – not in your hand!	Listen to the melody of the jingle and the rhythm of the beat.
Repeats the jingle, inviting class to join in soft clapping.	Keep the rhythm of the jingle.
Asks children for other suggestions.	Contribute other familiar commercial jingles, chants, ditties: *A, my name is Anna and I come from Alabama.*
Plays the *number game.*	Become aware that statements of fact end in falling inflection; questions end in a rising inflection, except those beginning with interrogative words, i.e., how, why, when, where, what, which, who.

THE TEACHER	THE CHILDREN
Asks a question using numbers instead of words:	Have practice in the use of rising and falling inflection. Respond, using numbers:
 4 home? 3 going 2 you 1 Are 2 old 1 How 3 are 4 you?	 5 No 6 I'm 7 not 2 nine 3 years 1 I'm 4 old.
Assigns pairs of pupils to ask questions, answer questions, make statements, and issue commands, using numbers to illustrate appropriate inflection.	Talk with numbers, following teacher. Experience a deepening awareness that intonation depends on the nature of what is spoken.
Tells a joke, using appropriate inflection: What did one tonsil say to the other?	Listen to the joke; try to answer it. Are aware of the difference in inflection.
Answer. Better get ready; the doctor's taking us out tonight.	
Introduces the concept of strong and weak forms by placing the important words of a popular slogan on a flannel board: *put tiger tank*	Listen and observe suggested key words. Associate words with a known slogan.
Elicits the complete slogan based on the clue words.	Offer the slogan: Put a tiger in your tank. Recognize that other words are weak words.
States the slogan, stressing the clue words.	Identify the clue words as strong words. Recognizes that other words are weak words.
Asks for other key words of familiar slogans, commercials.	Supply key words; place key words (strong forms) of the slogan on the flannel board for the rest of the class to complete by adding the weak forms.
CORRECTION OF SPEECH SOUNDS	
Uses a positive approach for correction of errors.	Don't hesitate to speak in class through fear of ridicule or on-the-spot correction.
Reserves correction of misarticulated sounds for the speech lesson for class or group needing help.	Are less resistant to change because they don't feel so frustrated; some show carryover from speech lesson to everyday speech pattern.
Determines most common sound substitutions for class or group by referring to the class profile.	Have participated in activity in which they spoke naturally.
Introduces a problem sound in one position at a time (beginning, middle, or end of a word). Is aware of proper production of speech sound to be taught. (See pp. 379-382.)	Find it easier to correct a sound through concentration on one position.

THE TEACHER	THE CHILDREN
Analyzes the placement and production of the sound, using a multi-sensory approach: *See the sound.* *Hear the sound.* *Feel the sound.*	Sharpen their senses which help to heighten their awareness of how sounds are produced.
Provides intensive practice in auditory discrimination of the sound in words, in phrases, and in continuous speech.	Become more aware of the correct and incorrect production of sounds. Practice sound correctly during lesson; gradually assimilate the corrected sound into their habitual speech pattern.
Makes provision for applications of the newly acquired sound in meaningful speech situations.	Participate in choral speaking, creative dramatics, puppetry, storytelling.

SUGGESTED ACTIVITIES FOR CARRYING OUT THE CORRECTION OF SPEECH SOUNDS

Any one of the following activities may be used to analyze the placement and production of a problem sound and provide intensive practice of it.

THE TEACHER	THE CHILDREN
Presents an object or picture that begins with the problem sound: vase, Valentine (v).	Know the purpose of the lesson is to correct pronunciation of a sound with which they are having difficulty.
Has class identify the object.	Identify and discuss the object and its uses.
Asks class to listen, watch her mouth formation as she says "Valentine" (vase) and to say it after her or with her.	Listen, observe, and imitate mouth formation; say word in unison; may work in pairs to observe mouth formation.
Presents diagram showing profile of the head and the speech organs in position for a particular sound. (See Appendix, p. 383.)	Are interested in locating speech organs and imitating mouth formation.
Asks pupils to watch her mouth as she says problem sounds in a word.	Suggest the sound pictured.
Elicits the manner of production of sound of *V*. Asks: How did we make the problem sound?	Describe placement based on what they see, hear, and feel with top teeth, bottom lip, speech motor turned on.
Presents a hand puppet and introduces it with a name associated with the problem sound: Valerie – *v* *V*ictor – *v* *P*am – *p* *T*om – *t* *S*ally – *s* Bi*ng* – *ng*.	Enjoy puppetry. (Make own puppets.)
Has puppet indicate a particular child and say: Hello, my name is Valerie. What's your name?	Respond to puppet by giving their names when requested; follow sentence patterns: Hello! I'm.................... My name is....................

THE TEACHER	THE CHILDREN
Puppet continues: Can you say my name?	Repeat puppet's name, using sentence pattern: You're. Your name is. You are. . . . .
Puppet asks: Can you tell me any other word that begins like the first sound in my name?	Suggest other words to fit the first sound.
Records words on board.	Understand relation between the written and verbal symbol.
Provides short individual practice for pupils who may have unusual difficulty with the sound.	Practice saying the words individually and in unison.
Provides practice for the correction of the problem sound in final position by encouraging rhyming words containing the sound.	Offer suggestions for rhyming groups: the final *v* sound: *five, dive, arrive, drive.* Enjoy the fun of rhyming and have practice in using the problem sound in the final position.
Reads a rhyme, paragraph, or riddle rich in words containing the problem sound.	Listen carefully to identify sounds in words; observe teacher model, correct production.

NAMES

Valerie is a pretty name;
I like Victor too.
I hear (v) in Vivian's name.
Which name would do for you?

Selects poem containing the problem sound to be used in choral speaking.	Enjoy choral speaking and get practice in saying the problem sound in continuous speech.

Medial V

NEVER NO NEVER

Did you ever see an elephant
    Sitting in a tree?
Never, no never, no never.

Did you ever see a rooster
    Swimming in the sea?
Never, no never, no never.

Did you ever see a dog
    Carry doughnuts on his tail?
Never, no never, no never.

Did you ever see a cat
    With green spots on his back?
Never, no never, no never.

Did you ever see a monkey
    Striped all pink and black?
Never, no never, no never.

Did you ever see the mailman
    Bring milk instead of mail?
Never, no never, no never. – Anon.

Suggests a role-playing activity, using vocabulary with the problem sound. Builds situation around *V*ictor the mo*v*ing man, dri*v*er of the mo*v*ing *v*an. Includes objects to be mo*v*ed: tele*v*ision set, *v*ase, *v*iolin, sho*v*el, sto*v*e, *v*acuum cleaner.	Enjoy playing the roles of Victor and members of the family. Their conversations cause them to practice the sound in connected speech.

HANDWRITING

By Grade Four most of the children have made the transition from manuscript to cursive writing which they use for their everyday writing assignments. The teacher is familiar with and follows the general principles for cursive writing described in Grade Three, pages 147 and 149. The pupils have opportunities to maintain their skill in manuscript writing through such activities as preparing vocabulary cards, labels, captions, greeting cards, and filling in forms. The teacher continues to use manuscript at the board for reading instruction.

THE TEACHER

Gives children many opportunities for writing.

Reviews format and complete heading for papers; gives explicit directions for any innovation.

Examines pupils' daily papers to note general appearance and detect individual needs.

Groups children with common needs.

Directs particular attention to *a, e, r, t.*

THE CHILDREN

Face the necessity of maintaining legibility with increased amount of written work.

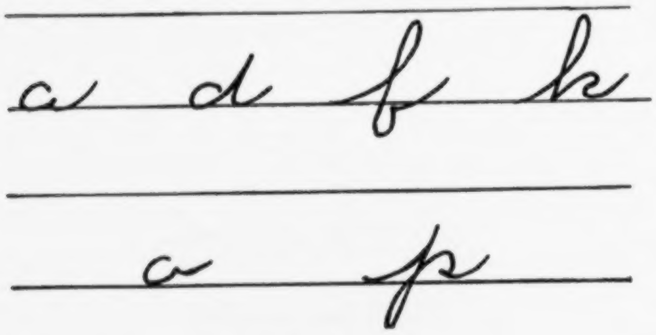
Write heading according to school policy:

Name P.S.
Date Class

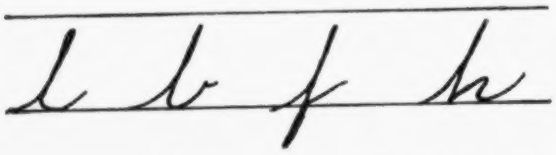
Are encouraged to develop a sense of pride in the appearance of their papers.

Practice systematically those aspects of handwriting in which they are weak.

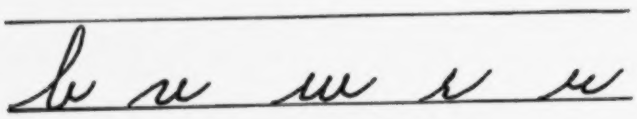
INCORRECT LETTER FORMATION



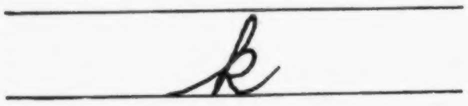
Not closed



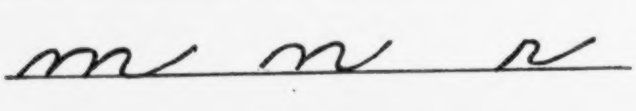
No loops where needed



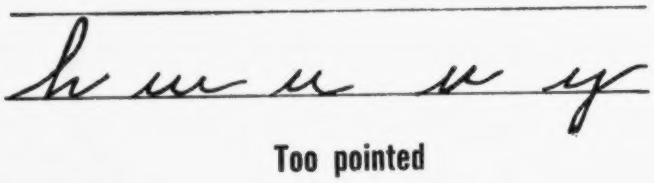
Too much retrace



No space



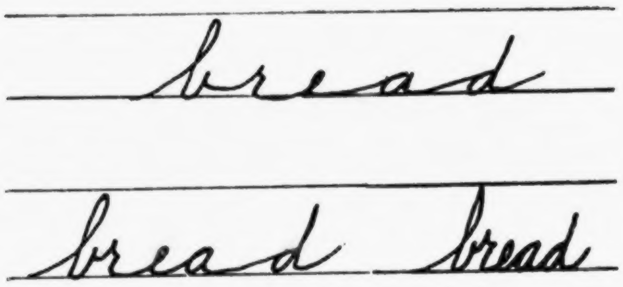
Too round



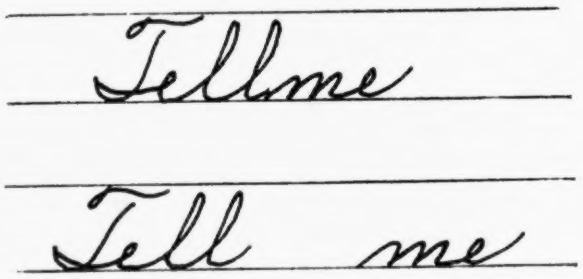
Too pointed

SUGGESTED REMEDIAL PROCEDURE: Analyze and reteach each letter, stroke by stroke, as shown on pages 149-153. Encourage pupils to work for improvement of these letter forms in all their writing.

INCORRECT SPACING

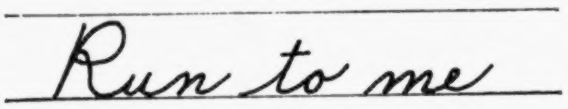

b r e a d
b r e a d bread

Between letters



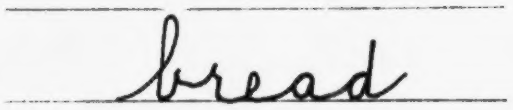
Between words

SUGGESTED REMEDIAL PROCEDURE: Re-emphasize that uniform spacing contributes to legibility. The teacher writes a short sentence on the board and indicates spacing.

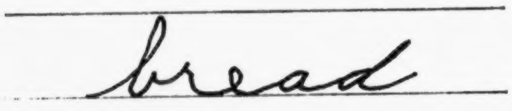


(Correct)

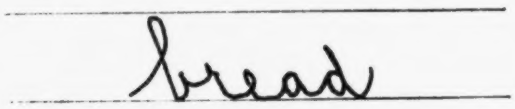
INCORRECT SLANT



Vertical

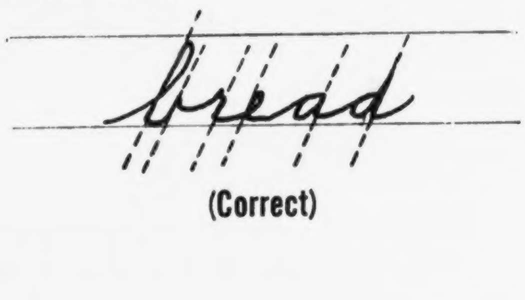


Mixed (not parallel)



Backhand

SUGGESTED REMEDIAL PROCEDURE: The downward strokes of all letters are parallel. The proper placement of the paper on the desk and the correct grasp of the writing instrument (p. 149) contribute to the uniformity of these strokes. The pupil develops an even slant by learning to pause briefly at the end of the downstroke before adding the next stroke. Each pupil learns, also, to test his writing slant by drawing elongated lines along the downstrokes.



(Correct)

THE TEACHER

Teaches whole class lessons on the following combinations of letters listed as Figures 1–4.

Lessons last from ten to fifteen minutes.

THE CHILDREN

May make individual letters well but have trouble in joining letters. Learn to complete each letter and pause slightly before joining it to the next letter.

Figure 1

Lower loop small letters (except f, q, p) and lower loop capital letters have two endings – an over or under curve depending upon the letter following to which they are joined.

get gas jet job Jan. Jerry

you yet You Zeb

Figure 2

The letter preceding a, d, g, o, q ends with a double curve.

lady song nor equal

Figure 3

The letters b, v, w, o are followed by a space slightly wider than that which follows other letters.

big very wrong oak

Figure 4

The capital letters *D, L, O, P, Q, V, W, X* are not joined to the letter following.

Dan Lee

THE TEACHER	THE CHILDREN
Guides some children to increase speed of writing.	Have achieved ease and proficiency in cursive writing.
Develops understanding that purpose of writing will affect the speed of writing.	Become aware that in taking notes for personal use or in jotting down ideas rapidly they may speed up their writing. In writing to be read by others, legibility takes precedence over speed.
Reviews correct position and leads children in practicing easy-swinging strokes separated by short pauses: w r r r r.	Assume correct but comfortable position. Practice writing a series of joined strokes at approximately the same speed, pausing briefly at closing or retrace. Develop individual pattern of rhythm.
Provides brief sentences to be written within a timed two-minute period. (Measures the speed of writing by counting number of letters written within timed period.)	Aim to improve speed by writing same sentence on successive days.
Freeman gives the following approximate averages of the speed of children's writing as reported in research studies:[50] Speed 30 40 50 60 70 (Letters per minute)	
EVALUATION	
Recognizes that the best motivation for smooth, legible handwriting is a pupil's recognition of his own success.	Are interested in developing a set of standards with respect to letter formation, spacing, slant, alignment, neatness, and work to improve their handwriting to meet these standards.
Provides variety of ways in which children evaluate their handwriting.	Test their writing for one element at a time by: comparing their writing with a model specimen. projecting samples on the overhead projector. using a commercially prepared evaluative instrument. comparing dated smaples of the writing of the same sentence.

Handwriting Lessons

The handwriting lesson described here is intended to serve as a suggested teaching guide. It includes aim, motivation, procedures, evaluation, and assignment. This guide may be used in teaching the whole class, a group, or an individual pupil. When children are learning to write in cursive style, there will probably be many whole class teaching situations. When children are improving their handwriting skill, the teacher will work more with groups and individual children. During the class time devoted to handwriting instruction, however, all the children work on handwriting.

In addition to the specific aim of a lesson, teachers and class usually find it helpful to set up a general handwriting aim on which all the children concentrate for a period of a week or two.

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[50] Frank N. Freeman, *Teaching Handwriting* (Washington, D.C.: National Education Association, 1954), p. 4.

THE TEACHER	THE CHILDREN
Has two objectives: Over-all Class Aim To maintain proper spacing between letters. Specific Aim To refine the formation of the small letters with rounded tops.	Know the purpose of the lesson.
Shows the class a piece of written work in which many words are illegible (postcard or envelope returned because of illegible address; spelling, composition, or social studies papers).	Are motivated to improve their handwriting and try to read the words. May have difficulty in deciphering them.
Copies exactly some of the incorrectly written words. (Writes correct form as children give it.)	May read *leave* for *have; stout* for *slant; ing* for *my; lactj* for *lady.*
Discusses the causes of the difficulty encountered in reading the words.	Point out that the pointed tops in *m, h, y,* and the poor spacing made the words difficult to read.
Writes the letters *m, y* on the chalkboard. Decides with children which to re-analyze and practice.	Suggest other letters which have rounded tops: *h, v, n, x.* Are interested in trying to improve the writing of all small letters with rounded tops.
Writes the letter *y* on the lined chalkboard and discusses it as she writes. (See p. 151.)	Observe the writing; participate in the discussion of the letter form.
Reviews posture and position of paper and pencil with the children.	Copy the letter, compare it with the teacher's model, note any deviation, rewrite it correctly, if necessary, and then write it three or four times more.
Writes words suggested on the chalkboard.	Dictate words in which the letter occurs at different places, e.g., you, by, eye.
Moves about the room to assist a few children individually.	Copy these words and check specifically for the correct formation of the letter *y* and the spacing between letters.
Leads children to compose sentences containing the practice letter and writes these with special care.	Dictate a sentence which includes the practice letter and possibly other letters in the related group, e.g., *The boys help each other in many ways.*
	Copy the sentence from the chalkboard once or twice depending upon their individual speed.
Guides class and individual pupils to evaluate the letter *u* and other related letters with rounded tops.	Compare the *y* in the sentence with the *y* in the practice sentence.

Spelling

Systematic instruction in spelling is continued and expanded in Grade Four. The spelling program has as its goal the development of pupils who are aware of the need for correct spelling; who know when and where to look for words they cannot spell or about which they are doubtful; who can study new words effectively with a minimum of help; and who can spell correctly in context the words they have studied.

In each class there will be pupils studying words on level below and above Level 3 indicated for the grade. The teacher will adapt the program to meet the needs and abilities of the individual. For some pupils this will mean initial teaching of words on the lower levels; for other pupils, a maintenance program.

THE BASIC LIST

In the New York City spelling program, teachers and pupils are provided with a Basic Word List, Levels 1–6 of approximately 2,500 words as described on pages 162, 368.

INSTRUCTIONAL MATERIALS

To facilitate the spelling program in Grade Four, each pupil should have appropriate spelling materials:

- Words from Level 3
- Spelling Words List B, 1966 Edition © New York City Board of Education
- Spelling Words List C, 1965 Edition © New York City Board of Education
- Spelling textbook
- Reference lists of words in books, on charts, on the chalkboard, or in a notebook.
- Appropriate dictionaries
- A notebook in which to keep study lists and progress charts
- A folder containing written expression for proofreading

TIME ALLOTMENT AND USE

In Grade Four teachers generally give 20 minutes a day to spelling as described on page 163.

CLASS ORGANIZATION

Whole-class type of organization is recommended for the new teacher until she is sufficiently familiar with the program and its procedures to form groups. Instruction in some spelling routines and in the use of reference materials can be given to the whole class.

Groups are formed to meet the range of spelling ability within the class. In general, it is recommended that the number of groups be limited to the number which can be handled comfortably by the teacher. In the fourth grade, the teacher may find it necessary to have three spelling groups for effective teaching. Many teachers prefer to work with only two groups by combining into a single group pupils who are on successive spelling levels.

Determining Groups. To find out the spelling level that the children have reached, the teacher consults the Cumulative Record Cards, the teacher from the previous term, and writings recently done by the children. The most tangible guide, however, will be the results of an inventory test which gives the teacher a quick, although tentative picture of each pupil's spelling level, and indicates also, possible groups within the class. (Inventory tests and directions for administering them are on pp. 376-379 in Appendix.) These four sources, considered together, guide the teacher in forming initial spelling groups within the class.

A class spelling picture resulting from an inventory test might look like this for a fourth-grade class.

Class A – register, 30; number of pupils tested, 25.

The Inventory Test for *Levels 1-6* was administered to the pupils with these results:

No. Taking Test	Level	No. of Pupils Misspelling More Than 10% of Words at Each Level	No. of Pupils Who Will Be Tested Further	No. of Second Language Learners (not tested)
25	1	1	24 (of 25)	5
24	2	10	14 (of 24)	
14	3	11	3 (of 14)	
3	4	2	1	

The teacher of Class A grouped the children as follows:

Group 1 – Twenty-four children to work on Levels 2 and 3.

Group 2 – Six children on Level 1 (Five are non-English speaking.)

It is important to note that the original groupings, formed as a result of the inventory test, are not static. Throughout the school year, pupils should be moved to higher spelling levels whenever their performance warrants it. This practice will result in regrouping at various times throughout the year.

SYSTEMATIC INSTRUCTION THROUGH THE TEST-TEACH-STUDY-TEST METHOD

When feasible in Grade Four, the teacher uses the Test-Teach-Study-Test procedure with the entire class. In this method, familiar and meaningful words are selected, and children are *tested* on them before spelling of these words has been taught or studied. These corrected pretests reveal the words which need *teaching* by the teacher and *studying* by the pupil. After the words have been taught and studied, a retest is given to measure learning. It is not necessarily a "Monday through Friday" process, but a cycle which may last 3, 5, 8 or more days. How long a cycle takes depends on the ability of the group involved, its performance on the pretest, the intervening holidays, and unscheduled interruptions. The cycle is described on pages 164-171 and includes:

1. Administering pretest.
2. Correcting pretest.
3. Recording errors on individual lists.
4. Taking tally of class and/or group errors.
5. Teaching the spelling of common error words.
6. Studying words on individual word lists.
7. Testing words on individual lists.
8. Teaching related learnings.
9. Carrying on independent activities.
10. Retesting and recording errors.

With those pupils who are second-language learners or who have spelling problems, the Teach-Study-Test Method may be used until they are able to progress to the Test-Teach-Study-Test Method. The Teach-Study-Test Method involves three steps: presentation and initial teaching of a word(s); group and individual study of the word; administration of a test to check effectiveness of instruction.

RELATED LEARNINGS

Many topics and activities from Grade Three are continued and expanded in Grade Four, and some new procedures are introduced. The following material explains these changes in detail.

THE TEACHER	THE CHILDREN
Dictation	
Uses test words, familiar spelling words, new words which pattern regularly to develop a sentence or two for dictation.	Help, at times, to compose sentences for dictation.
Asks for statement of sentence format or signals.	Recall beginning capital letters, final period or question mark, indentations.
Reviews in detail procedures for giving and taking dictation of sentences:	Listen for general meaning of selection, for use of homonyms to indicate their spelling (*our* streets, riding *by*); for clues to final punctuation.
Reads through the whole selection (one or two sentences), using normal pacing, pronunciation, appropriate inflection, and intonation. Example: Did you see the snow/fall on the city/during the night?/It made our streets/clean and white/until the cars/came riding by.	

THE TEACHER	THE CHILDREN
Reads selection again, phrase by phrase as indicated above, without undue emphasis on pronunciation.	Begin to write the exercise, phrase by phrase, from dictation.
Rereads the selection for the last time in the same manner in which it was read initially. Allows sufficient time for pupils to make changes or corrections after this third reading. Counts as correct any changes pupil makes before papers are collected or exchanged.	Check their work during and after this third reading. Make necessary corrections (see p. 299) as revealed from the rereading. Receive credit for what they correct. Know that uncorrected errors count against them.
Realizes that dictation is given to strengthen listening skill and to reinforce the mechanics of writing.	Listen carefully and are able to apply skills of sentence recognition, of using capital letters, of correct spelling, of appropriate punctuation.
Finds, in addition, that the dictation exercise may reveal pupils who do not hear the same phoneme that is dictated. This may be a clue to their speech and reading needs.	Some may hear "wide" for "white" or "doing" for "during" and so misspell these words in the dictation exercise.

Syllabication

Continues the work in syllables begun in Grade Three.	Recognize that each syllable needs a vowel sound.
Has children listen for number of syllables in a word. Begins with one-syllable words.	Realize that a word has as many syllables as it has vowel sounds. Identify the number of syllables in a word through careful listening.
Asks for repetition of first, second, or last syllable in multisyllable words.	Listen and repeat first, second, or last syllable.
Uses multisyllable spelling words for activities involving syllabication.	Recognize syllables in words.
Asks pupils to listen for the first syllable as she dictates the words *remember, hospital,* etc. Has them write the first syllable.	Practice listening for first syllable. Recall the corresponding spelling as they write the syllables *re* and *hos.*
Varies the practice by asking pupils to listen for, and then write, the last syllable in words like *singing, slowly.*	Listen for last syllables. Recall spelling and write *ing* and *ly.*
Associates first and last syllables with prefixes and suffixes when applicable. Elicits their function and meaning from the pupils.	Learn that these affixes give new or additional meaning to words, e.g., *ly* in *slowly* explains *how* or *in what way* something was done.
Is careful, during initial teaching, to select words in which spelling and speech syllables correspond. Avoids words like *arrived* and *hello* in which first speech syllable is *a-* and *he-*, but spelling syllable is *ar-* and *hel-;* also, words like *dollars* and *rubber* where last speech syllable is *-ars* and *-er,* but spelling syllable is *-lars* and *-ber.* (Most double-letter words present this problem.)	Work with words where speech and spelling syllables correspond to prevent confusion as they begin to identify syllables. Understand that first entry (dark print) is one used for dividing words.
Guides children to be alert to the variety of ways in which syllables are indicated in the glossary of their readers or in their dictionary: by space *trav el* by dash *ra-di-o* by dot *or • ange*	Recognize syllables in different dictionaries even though they are represented in various ways.
Explains, when met, the difference between written (printer's usage) and spoken syllables. Points out phonetic spelling as aid to pronunciation. (ə′ rīv)	Begin to identify and distinguish spelling and speech syllables.

THE TEACHER	THE CHILDREN
Encourages children to use spelling syllables when needed in writing, but urges that they check syllables with dictionary.	Develop skills of careful writing and a "proofreading conscience." Begin to syllabicate at end of line. (Syllabication is not encouraged in Grades 1, 2, and 3.)
Establishes use of hyphen to indicate the end of a syllable when rest of word is written on next line.	Use hyphen (–) to separate words at end of line when writing.
Develops some simple principles of syllabication, but encourages dictionary reference to check syllables.	Begin to divide a word at the end of a line so that fluency of thought is not interrupted while writing.
One-syllable words are never divided.	Recheck their estimate of syllables when proofreading.
Two consonants between two vowels are generally separated in writing syllables – *car-ry; cen-ter.*	Learn that two-letter syllables: *ed, er, en* cannot be carried to next line; nor can words with a silent vowel be divided: *climbed, helped, spelled, passed.*
Blends and digraphs are not separated – *chick-en; ad-dress.*	
Prefixes and suffixes often form separate syllables – *feel-ing; won-der-ful.*	
(Note: Prefixes are not evident in words from Levels 1–3. Other words from children's writings may present occasions for teaching.)	
The Dictionary	
Teaches additional dictionary skills.	Use practice material accompanying class set of dictionaries. Learn to:
Uses practice and explanatory material which accompanies most beginning dictionaries to develop familiarity with and skill in dictionary use.	use guide words to locate a word find words through fourth-letter alphabetization use entry words as a spelling check check on word meanings derive pronunciation by noting which syllables are accented. begin to note the derivation of word and related words.
Expands alphabetization skill.	Observe alphabetic arrangement of various types of lists.
Uses dictionary, word lists, telephone directories, glossaries to explain alphabetic arrangement by examining the first four letters in words.	Arrange spelling and other words alphabetically through the fourth letter. Realize that the fourth letter determines the arrangement when the first three letters are the same.
Provides a few different dictionaries for examination and comparison.	Are familiar with own dictionary. See how different dictionaries handle the same content.
Explains the representation of the pronunciation of short vowels in unaccented syllables by diacritical marks (*a, a,* etc.) or by the schwa (ə).	Learn to recognize and interpret these marks as aids to pronunciation. Realize that these marks do not help with the spelling of words, only with pronunciation.
Is consistent in use of dictionary to verify word meanings, pronunciation, spelling, syllables.	Follow teacher's example as they refer to dictionaries: to compare word meanings and get definitions; to learn correct pronunciation; to verify spelling; to check syllables.

CARRYING ON INDEPENDENT ACTIVITIES

The teacher makes provision for independent activities which support the spelling program. Pupils are trained to work quietly and with a minimum of assistance at activities related to spelling which promote growth in this area.

The teacher realizes that functional and creative activities involving the spelling of words in context are preferable to those in which words are written in isolation. Careful handwriting is stressed and practiced in all written spelling exercises.

Some activities suitable for independent work are suggested in the following section.

THE TEACHER	THE CHILDREN
Has children write original sentences and paragraphs using review and test words.	Get additional experience in spelling words in context.
	Practice sentence format and signals as they review: beginning sentence with capital letter ending sentence with a period or question mark indentations
	See relationships among language activities.
Assigns words to be alphabetized when first three letters are the same (*marked, March, marble, married*).	Arrange words alphabetically, realizing that the fourth letter controls the arrangement.
Locates material in spelling textbooks or makes up original exercises which give practice with spelling words.	Work alone at meaningful activities. Use dictionaries or word lists to check spelling.
Instructs children to look in spelling lists or dictionary and to:	
Write the words that start with an *s* that sounds like *sh*.	Examine sources to find and write words like *sure, sugar, surely.*
Find words having the sound of *f* spelled by *ph* and *gh*.	Locate words such as *phone, telephone, geography, elephant* for *ph* and such as *laugh, laughed, enough,* for *gh*.
Find words ending with the *j* sound spelled by *ge*.	List words, such as *large, age, cage, orange, village.*
List words starting with silent *k*.	Write words, such as *know, knew, knife, known.*
Find words with final sound of *ch* spelled *tch*.	Locate words like *catch* and *watch*.
Find a word that starts with the sound of *j* spelled by *g*.	Find *geography* and *general*. Some may locate *gelatin* and *gaol* in dictionaries.
Estimate the spelling syllables in the words listed below; use your dictionary to check them: history, already, education, address.	Syllabicate words, using principles learned to date. Verify syllabication with dictionary.

Syllabication Estimate	*Checked with Dictionary*
his-to-ry	√
al-rea-dy	al-read-y
ed-u-ca-tion	√
add-ress	ad-dress

THE TEACHER	THE CHILDREN
Uses word groupings (pp. 193, 331) as basis of these word-building exercises:	Locate words from lists or use those provided by the teacher. (Illustration given.)
Finding rhyming words	*nest, west, test*

THE TEACHER	THE CHILDREN
Looking for words with specified vowel sound	Long ā: *cave, hay* Tell which letters make the /ā/ sound.
Writing words with double letters	*kitten, lesson, noon*
Adding *-ed, -ing* to words requiring no change to add these suffixes	*laugh, laughed, laughing*
Adding *-ed, -ing* to words that drop final *e* before adding these suffixes	*live, lived, living*
Seeing and generalizing about how some words change when *-ed, -ing* are added	*cry, cried, crying* *stop, stopped, stopping*
Learning the irregular past tense of some verbs	*sleep, slept; keep, kept* *grow, grew; throw, threw*
Forming plurals by adding *-s, -es;* changing *y* to *i* and adding *es;* changing to a new word	desk*s*; fox*es;* cit*ies; women*
Writing and interpreting contractions	doesn't means *does not* The apostrophe (') shows that a letter has been left out. In this case, it is letter *o.*
Understanding the use of capital letters	*April, Indian, Monday*
Writing abbreviations	*Feb.*
Learning meaning of some suffixes	slow*ly*, work*ed*
Finding opposites (antonyms)	*dry-wet*
Locating homonyms	*son-sun*
Building compound words	*someone*
Provides games and puzzle-type activities.	Practice writing spelling and other words in game situations. Increase vocabulary and expand word meanings.
Collects and saves simple crossword puzzles. (May be re-used by placing tracing paper over boxes so form shows through.)	
Introduces a "Substitution" game.	
Easy Type Gives a three-letter word. Tells pupils to change first letter as often as possible to make a new and acceptable word; then, to change only the second letter; later, the third. Winner is the one who forms the most words.	Review spelling and phonic learnings as they make new words. For example, begin with *cat* and change to: *b*at, *e*at, *f*at, etc.; c*o*t, c*u*t; ca*b*, ca*d*, ca*n*, etc.
Harder Type Presents puzzles with clues as indicated below. (Blanks indicate letter to be changed and then maintained until the end.) *Directions:* Go from the first word to the second word by changing only one letter on a line. Keep that letter until the end. *Puzzle 1:* Go from *race* to *milk.* *Puzzle 2:* Go from *art* to *ice.*	Follow clues and review spelling as they work puzzle. Know that each change must produce a correctly-spelled, meaningful word.

	Solution		*Solution*
race	race	art	art
r–ce	r*i*ce	ar–	ar*e*
––ce	*m*ice	a––	a*c*e
–––e	mi*l*e	–––	*i*ce.
	mil*k*		

THE TEACHER

Hardest Type

Withdraws clues for brighter pupils.

Directions: Go from *find* to *lose.*

find
fin–
–in–
––––

Gives puzzles with alternate solutions.

Directions: Go from *fox* to *pig.*

fox
–––
–––
–––

Encourages brighter pupils to make up their own versions.

Uses the *Mixed and Matched* game.

Rearranges the letters in words from Levels 1, 2, and 3 which have some spelling in common, e.g., same base word, same blends, same endings, or illustrate the same generalization. (See Word Groupings, p. 334.) Has pupils arrange the letters in correct order and then state what is the same about the words in that grouping.

Puzzle 1	*Solution*
prats	strap
rgsnit	string
syart	stray
trthsec	stretch

Puzzle 2	*Solution*
siebba	babies
tunosreci	countries
estici	cities
rotssie	stories

Puzzle 3	*Solution*
pelh	help
spleh	helps
delphe	helped
gnephil	helping

THE CHILDREN

Are challenged to think through more difficult material.

Solution

find
fin*e*
*l*ine
l*o*ne
lo*s*e

Solutions

fox	or fox
fo*g*	f*i*x
f*i*g	fi*g*
*p*ig	*p*ig

Work alone or in groups to create additional material for others to work on.

Become aware of certain word patterns, e.g., *look* with *-s, -ed, -ing* added; blends like *dr; -ies* endings on words.

Look for common element in words. Solve puzzle by rearranging letters to form words.

State that the words all start with the blend *str.*

Recognize the *-ies* as plural ending. State that these words became plural by changing final *y* to *i* and adding *es.*

Recognize common base word as *help.* Understand that endings are added without changing spelling of *help.*

THE TEACHER		THE CHILDREN
Puzzle 4	*Solution*	Remember that these words, which end in *y*, change *y* to *i* before adding *-ed*.
raderic	carried	
edriram	married	
redti	tried	
cidre	cried	

PROOFREADING

Encourages proofreading of written composition after regular spelling study has been completed.	Use part of spelling periods to proofread written compositions for spelling errors.
Explains the necessity for proofreading; for presenting correct and precise copy. (See Proofreading, p. 301.) Tries to develop a "spelling conscience" with pupils; to make them sensitive to checking doubtful spellings.	Understand that people "meet" them and learn to "know" them through their writing; that misspellings and errors can confuse the meaning of their message; that most people react unfavorably to spelling errors in written materials.
Has pupils read material through for content.	Read for content and an understanding of the context in which words were used.
Reviews procedures for correcting misspelling.	Indicate corrections somewhat like the following:
Realizes that *full* responsibility for proofreading rests with the teacher. Rechecks pupils' work.	boys When the bell rang, the ~~boy's~~ ran and hid behind the big ~~ch-~~ chairs ~~airs.~~ surprise Sandy They wanted the party to be a ~~suprise~~ for ~~s~~andy.
May have group lessons in proofreading. Selects a pupil's writing (with permission or with identity concealed) for group to indicate errors. Reproduces it on board, chart, or by means of overhead projector. Pupils cooperatively find errors and give reasons for corrections.	Find assurance in cooperative effort. Learn from group's comments, reasons, and discussions.
Allows for individual differences. Understands that some pupils will be able to do only a token job of proofreading. May have them look for only one type of error.	Try to locate one type of error, e.g., checking the spelling of *-ing* words in composition to see if they are correct.
Helps pupils who are having trouble proofreading. Reads and notes mentally the number of errors in some small portion of the child's writing. Does not indicate them but says: There are three spelling errors in the first two sentences of your story. Can you find them? Praises pupils for errors found and corrected.	Are not overwhelmed by having to go through the whole piece of writing to find errors. Are clued to number of errors by teacher's statement. Have general idea of their location. Find correction less of a problem, more of a challenge.
Encourages more capable students to assume greater responsibility for proofreading both their own and another child's work.	Read for more errors in their own work. Exchange compositions with others for rechecking. Indicate their part in proofreading by writing "Proofread" and adding their names or initials.
Realizes that one of the best motivations for careful proofreading is seeing material displayed. Provides for class or hall bulletin board displays, for class or school newspaper.	Are anxious to have their work viewed by others, to "see themselves in print." Make conscious effort to produce perfect copy for this purpose.

EVALUATING INSTRUCTION (See page 171.)

REVIEWING WORDS (See page 171.)

MEETING INDIVIDUAL SPELLING PROBLEMS

An understanding of the types of spelling errors children make is helpful to the teacher as well as to the pupil. Some types of errors that occur frequently are:

Phonetic spelling: *shure* for *sure*
Reversals: *gril* for *girl*
Omission of silent letters: *lest* for *least*
Failure to double consonants: *runing* for *running*
Mispronunciation: *chimley* for *chimney; athalete* for *athlete*
Lack of emphasis on final sound: *store* for *stored*
Incorrect vowels: *till* for *tell*
Addition of letters: *comeing* for *coming*
Confusion of homonyms: *their* for *there*
Incorrect grammar: *set* for *sat*
Random spelling: *cinsearly* for *sincerely*
Confusion of letters: *b* for *d; m* for *n; w* for *u*

In seeking the causes of poor spelling, it is important for the teacher to keep in mind that inability to spell is more often the result of multiple factors than of a single factor. What is observed as a cause may be a result and a symptom of a deep-seated, not easily-observable disturbance in the child. In planning remedial action, therefore, the teacher should be aware of the complexity of the problem and relate the child's difficulties in spelling to his learning problems in other curriculum areas and to his personal and social development.

When the causes of poor spelling appear to be serious physical and/or psychological disturbances, the services of specialists dealing with such maladjustments should be obtained. When the causes can be dealt with by the classroom teacher, she may apply one or more of the remedies suggested in the list that follows. Frequently a combination of several remedies is needed. While it usually is feasible for the teacher to group children with similar instructional needs, a few pupils may need purely individual help.

Causes of Poor Spelling	**Suggested Remedial Measures**
Faulty eyesight.	Refer child to proper medical authority.
Faulty visual perception. (A child may spell correctly one part of the word but not other parts, or he may make reversals within a word.)	The child should be taught to rely more on auditory and kinesthetic approaches to spelling. The corrective treatment should not be more drill but attention to methods of teaching and study. These include re-presentation of the word from the beginning with emphasis upon the points of difficulty; syllabication; and vivid picturing by means of devices.
Improper pronunciation.	Provide the child with adequate speech training so that he enunciates and pronounces words well.
Inability to hear correct pronunciation.	If there is no hearing loss, give attention to phonics and syllabication. If there is hearing loss, the child should be taught to rely more on visual and kinesthetic approaches. Children who have both visual and auditory difficulties can sometimes learn to spell by tracing words. The following

	adaptation of the kinesthetic method has been used effectively with such children: a. When a child needs to know a word, write it large for him on a strip of paper or card with crayon as he observes. Have him keep such cards in a box for future reference. b. Show the child how to trace the model (without interruption) with his finger – not with a pencil. Permit him to do this as often as he wishes. c. Ask the child to reproduce the word without looking at the model. d. Have him check his spelling.
Illegible handwriting.	Provide additional instruction and practice to improve writing when writing difficulties cause spelling errors. Check motor coordination.
Poor memory – failure to retain impressions which were originally clearly and correctly perceived. (Children with this difficulty sometimes correctly spell short words and misspell longer ones.)	Insist that the child focus attention on one word at a time by removing the word from context or list.

LEVEL 3 WORD GROUPINGS

Words with Common Elements

Rhyming Words – Words that have a common structural element

nest
test
west

age
cage

clay
gray
hay
lay
pay
Monday
Thursday
anyway

cowboy
toy

everyone
someone

all right
bright
tonight

though
although

baseball
football
tall
wall
hall

written
kitten

cry
dry

twenty
plenty

alone
stone
telephone

deep
asleep

bet
met
wet

chair
fair

draw
law

giving
living

band
sand
stand

mile
awhile

bell
sell

carried
married

child
wild

duck
truck

glass
pass

beat
seat
wheat

bag
flag

December
remember

flower
power

covered
discovered

education
station

grown
known

Rhyming Words – Words that have a common structural element (Cont'd.)

grew
threw
few

knife
wife

smoke
woke

grandma
papa
ha

late
skate

pick
stick

son
won

slide
wide
hide

mail
tail

mouth
south

song
strong

team
ice cream

meet
sweet

report
short

instead
dead

mountain
captain

ring
string

Short Vowel Sounds

/a/

bag
gas
stand
mad
cap
sand

band
rat
flag
plan
bank
thanks

/e/

bell
egg
tells
sell

cents
desk
felt
held
leg
neck
test
wet

hen
met
nest
pen
spend
spent
west
else

fence

dead
death
heavy

/i/

bill
filled

fixed

ring
string

bit
fifth
pick
pig
stick

build

silk
sixth
rich
skin
swim

tricks

/o/

fox
job
rock

/u/

club
duck
hunt
mud
truck

Long Vowel Sounds

/ā/

able
late
places
baseball
states
takes
race

snake
age
names
cave
skate
became
cage

taking
skating
education
station
potatoes
favorite
radio
babies
lady

clay
gray
hay
lay
pay
ways

sleigh

mail
paint(ed)
waiting
tail
straight
raise
raining

/ē/[51]

asleep
teeth
free
deep
Halloween
feel(ing)
sweet
meet
seeds
need
seemed

we're
we'll

wheat
beat
team
Easter
teacher's
teach
easy
ice cream
mean
really
seat
tea

machine
maybe
remember
report

babies
carried
chief
cities
countries
field
married
pieces
stories
believe

either

busy
carry
fifty
heavy
everybody
already
anyway
army
company
geography
hardly
usually

surely
suddenly
pony
thirty
study
history
plenty
hungry
lady
hurry
library
sincerely

/ī/

all right
bright
frightened
tonight
cried
cry
crying
good-by
sky

awhile
wife
sometime
mile
knife
inside
hide

arrived

valentine
slide
wide
lines
invited
ice (cream)
drive

child
climb
climbed
idea
island
library
mind
wild

/ō/

alone
nose
rope
smoke
whole
stove
woke
stone
supposed
broken

although
though

grown
known
low
showed
throw
toward
soap

ghost
hello
ocean
program
radio
sold
soldiers
potatoes
stories

/ū/

usually

excuse

few
news

---

[51] Modern dictionaries now give /ē/ sound to final y or to part of word as underlined.

Double Letters

Medial Vowels

asleep
teeth
sweet
deep
feel(ing)
deer
meet
seeds
need
seemed

stood
noon
shoot
cool
doors
cook

Medial Consonants

hurry
arrived
carried
married
squirrel
carry

bottom
butter
cattle
kitten
written
sitting

cannot

dollars
filled
hello
pulled
really
village
telling
tells
usually

dressed
lesson(s)
missed
passed
supposed

middle
sudden(ly)

office

rubber

Final Vowels

free
tree

Final Consonants

all
bell
wall
sell

we'll

bill
hall
tall
pull

glass
business
cross
pass

egg

Words to Which Generalizations Apply

Most plurals are formed by adding s.

Some plurals are formed by adding es.

addresses
businesses
glasses

porches
inches
gases

boxes
passes

crosses
foxes

Some plurals are formed by changing final y *to* i *and adding* es.

baby	babies	army	company	geography
history	histories	lady	library	country
pony	ponies	city	sky	story
study	studies			

Some words become plural by changing to another word.

child	children	knife	knives	deer (remains the same)
tooth	teeth	wife	wives	
woman	women			

An apostrophe shows the omission of a letter or letters in a contraction.

(Present similarly-formed contractions together. Help pupils to draw inductively generalizations about how they are formed by observing the contractions and discussing their meanings.)

doesn't
we'll
we're

Words ending in silent e *drop the* e *before adding* -ed *and* -ing. (Number in parenthesis indicates word level. N.L. means not listed in Spelling Words, Lists A,B,C.)

arrive (7)	arrived (3)	arriving (NL)
believe (3)	believed (NL)	believing (10)
dance (3)	danced (NL)	dancing (4)
invite (5)	invited (3)	inviting (5)
move (3)	moved (3)	moving (4)
race (3)	raced (NL)	racing (NL)
raise (3)	raised (4)	raising (6)
scare (5)	scared (3)	scaring (NL)
skate (3)	skated (NL)	skating (3)
smoke (3)	smoked (NL)	smoking (7)
suppose (2)	supposed (3)	supposing (NL)
surprise (3)	surprised (3)	surprising (NL)
close (1)	closed (4)	closing (8)
hope (1)	hoped (7)	hoping (4)
like (1)	liked (2)	liking (NL)
live (1)	lived (2)	living (3)
love (1)	loved (4)	loving (4)
line (2)	lined (NL)	lining (9)
name (1)	named (2)	naming (NL)
place (1)	placed (4)	placing (10)
please (1)	pleased (5)	pleasing (9)
care (2)	cared (NL)	caring (9)
decide (6)	decided (2)	deciding (NL)
mine (2)	mined (NL)	mining (6)
receive (4)	received (2)	receiving (8)
state (2)	stated (NL)	stating (10)
suppose (2)	supposed (3)	supposing (NL)
tire (5)	tired (2)	tiring (NL)
use (2)	used (2)	using (5)
rope (3)	roped (NL)	roping (NL)
face (2)	faced (NL)	facing (NL)
fire (2)	fired (NL)	firing (NL)
store (2)	stored (NL)	storing (NL)

Proper names begin with capital letters.

April
December
March
Feb.
Easter
Halloween
English
Indian
Thursday
Monday
P.S.

Abbreviations are followed by periods. (Some abbreviations begin with capitals, e.g., Feb., P.S.)

Possessives. A singular word is made to show possession by adding 's.
(Practice forming possessive by using children's names.)

A suffix is a letter or group of letters added to the end of a word to form a new word.

-ly

usually
hardly
lovely
quickly
really
sincerely
slowly
suddenly
surely
truly (2)
nearly (2)
finally (2)

-th

fourth
fifth
sixth

-ful

awful
wonderful
careful (2)
beautiful (2)

Verbs that are regularly inflected. Call attention to the building of new forms by adding *-s, -ing,* and *-ed.*

discover
frighten
address
interest
listen
answer
miss
paint
enjoy
climb
mail
pass
color
rain
talk
wait
seem
laugh
dress
cook
help
remember
pick
show
cool
fill
order
hunt
need
fix
work
cover
cross
report
pull
mind

Verbs that are irregularly inflected.

Type 1 (Change *y* to *i* before adding *ed.*)

carry	carrying	carried
cry	crying	cried
dry	drying	dried
hurry	hurrying	hurried
study	studying	studied

Type 2 (Double the final consonant before adding *-ed, -ing.*)

plan	planning	planned
ship	shipping	shipped
stop	stopping	stopped
trip	tripping	tripped
war	warring	warred

Type 3 (Past–Change form.)

build	building	built	meet	meeting	met
spend	spending	spent	shoot	shooting	shot
send	sending	sent	feed	feeding	fed
draw	drawing	drew	free	freeing	freed
fall	falling	fell	hear	hearing	heard

Type 3 (Past – Change form.) – *Continued*

grow	growing	grew	catch	catching	caught
know	knowing	knew	teach	teaching	taught
throw	throwing	threw	bring	bringing	brought
hold	holding	held	think	thinking	thought
drink	drinking	drank	feel	feeling	felt
sing	singing	sang	keep	keeping	kept
ring	ringing	rang	sleep	sleeping	slept
lay	laying	laid	eat	eating	ate
pay	paying	paid	go	going	went
say	saying	said	do	doing	did

Type 4 (Past and participle change forms.)

drive	driving	drove	swim	swimming	swam
write	writing	wrote	begin	beginning	began
ride	riding	rode	sit	sitting	sat
hide	hiding	hid	wind	winding	wound
slide	sliding	slid	find	finding	found
lie	lying	lay	get	getting	got
die	dying	died	forget	forgetting	forgot
make	making	made	break	breaking	broke
take	taking	took	wear	wearing	wore

Type 5 (Present and past remain the same. Participle changes.)

Present	Past	Participle
hurt	hurt	hurting
let	let	letting
put	put	putting
cut	cut	cutting
hit	hit	hitting
set	set	setting

Groupings by Meaning

Opposites (Antonyms) – (Level 3 words unless otherwise indicated)

discovered – lost (2)
bottom – top (2)
answered – asked (1)
cried – laughed
cry – laugh
cool – warm (2)
arrived – left (2)
inside – outside (2)
gives – takes
giving – taking
given – taken (2)
heavy – light (2)
maybe – surely
toward – away (1)

low – high (2)
north – south
living – dead
quickly – slowly
short – tall, long (1)
sold – bought (2)
stand – sit (2)
stood – sat (2)
soft – hard (2)
throw – catch (2)
threw – caught (2)
teach – learn (2)
sitting – standing
women – men (1)

bright – dull (1)
against – for (1)
dry – wet
forget – remember
death – life (2)
alone – together (2)
easy – hard (2)
hello – good-by
late – early (2)
mean – kind (2)
grandfather – grandmother (2)
rich – poor (2)
hide – show (2)
sell – buy (2)
won – lost (2)

Homonyms (Level 3 words unless otherwise indicated)

Suggestions: Teach the spelling and use of only one homonym at a time.

When each word in a set of homonyms has been taught separately, help pupils to see the difference between their usage and spelling.

deer – dear (1)
March – march (6)
meet – meat (2)
passed – past
already – all (1) ready (2)

son – sun (2)
threw – through (1)
whole – hole (2)
won – one (1)

Compound Words (Level 3 words unless otherwise indicated)

birthday (2)
something (1)
maybe
baseball
grandma
cannot
afternoon (2)
tomorrow (2)
football
Thanksgiving (2)
inside

Sunday (2)
airplane (2)
outside (2)
without (2)
grandmother (2)
anyway
cowboy
sometimes (2)
myself (2)
everything (2)

himself
anything (2)
everybody
upon (2)
nothing (2)
someone
breakfast
everyone
grandfather
into (1)

EXPECTED OUTCOMES - GETTING IDEAS

OBSERVING AND LISTENING

Are aware of how much time they spend in listening and observing. Visualize and think along creatively about what they are seeing and hearing.

Can "tune in" readily and listen attentively with passive awareness of background sound. Are learning to identify their own poor listening habits; are interested in becoming better listeners.

Observe closely and accurately; note and compare likenesses and differences in people, animals, places, things, objects, language; observe and evaluate human behavior; interpret symbols and visualize meaning; recognize correct and incorrect use and pronunciation of familiar words; discriminate among sounds of consonants blends, digraphs, vowels; identify and compare sound-letter symbols.

Increase understanding of classification as help to organization of ideas; become alert to possibilities for classification.

Develop new concepts; extend understanding of familiar concepts; acquire and use related vocabulary; identify meaning of word from context; recognize unfamiliar words.

Understand the broad meaning of what they hear and see. Select ideas for development; discover new ideas; recognize points needing clarification.

Discriminate between fact and opinion. Follow sequence; understand cause-and-effect relationships, draw inferences; make comparisons; predict outcomes; form generalizations.

Reinforce what they have observed and heard by relating this information to their own experience by asking questions, discussing it with others, making use of it.

Understand and follow appropriate explanations and a series of oral directions given in uninterrupted sequence.

Extend appreciation of rhythm in language; discriminate between stressed and unstressed syllables in a word, between stressed and unstressed words in a sentence. Note how phrases, pauses, and transitional words punctuate speech and aid the listeners, interpret facial expressions and gestures as aid to comprehension.

READING AND LITERATURE

Have extended interests and purposes in reading for pleasure and information.

Read at third- and fourth-grade levels. (Able pupils read more difficult books.)

Read silently for immediate and delayed recall; begin to increase speed of reading.

Read aloud audibly with volume, articulation, pitch, phrasing, pauses, intonation appropriate to the nature of the material.

Show ability to interpret and make independent judgment of material read.

Select main idea and related details; understand sequence of time, thought, place; draw inferences, relate cause and effect; make generalizations; draw conclusions.

Add words from the content areas to sight vocabulary.

Make increasing use of the dictionary (pronunciation key, diacritical marks) to determine word pronunciation, develop rules of syllabication, begin to understand the effect of accent on words, arrive at generalization for the addition of inflectional endings.

Handle books intelligently. Understand and use the title page, table of contents, title and chapter headings, glossary. Begin to use the index. Recognize sentence signs (capital letters, period or question marks), conversation and paragraph format, typographical clues (italics, boldface, indentations).

Read critically to distinguish fact from fiction, identify author's purpose and mood, judge relevancy, determine completeness and authenticity of reference material.

Interpret legend and compass rose, color, longitude and latitude on maps and globes.

Intrepret music and science charts and diagrams.

Begin to use informal outline for organizing information.

Use guide words and alphabetical sequence to locate words in dictionary.

Understand the location of library areas – fiction, nonfiction; reference; picture-book collection; records; picture files. Locate books by same author arranged alphabetically by titles. Locate nonfiction by subject. Begin to use card catalogue to become familiar with classification system.

Begin to use a variety of reference sources – dictionary, encyclopedia, atlas, almanac.

Add many new stories, poems, and authors to their list of favorites. Enjoy stories of greater length with more supporting characters.

Identify genres of stories and poems by appropriate names.

Have greater understanding of story qualities based on criteria they have developed for story structure, characterization, literary style, interpersonal relations.

Can discuss with increasing sensitivity some real-life problems described in books and relate them to situations in their own environments.

Feel free to express personal opinion, even if it is a minority one. Can defend point of view and find evidence in the author's words.

Show interest in literature by being alert to news accounts about books, exhibits, literary awards.

Show discrimination in selecting books for recreational reading.

EXPECTED OUTCOMES - EXPRESSING IDEAS

SPEECH IN ACTION

Acquire poise in presenting ideas; state facts objectively; respect the ideas of others. Participate in individual and group activities; lead as well as follow; do one's share; cooperate.

Select conversation and discussion topics of interest to others as well as to self; offer relevant observations or ask relevant questions; avoid repetition of points made previously; begin to offer some support or recognized authority for statements made; begin to modify ideas if evidence warrants and to test assumptions; offer imaginative and original, but plausible solutions to problems.

Extend ability to organize ideas for reporting; limit the topic; classify; show cause-and-effect relationships; make point by point comparisons; give examples; distinguish fact from opinion, cite authority for support of facts or opinions; give clear directions; create an original story with an effective opener, limited plot, conversation, ending that comes quickly after climax.

Create or interpret character roles through spontaneous dialogue and action in creative dramatics; read parts in short plays found in readers and anthologies; adjust voice to character and situation.

Participate in choral speaking activities and individual recitation of favorite poems.

Observe the amenities: wait turn to speak; use accepted pattern for recognition; address comments and questions to classmates as well as teacher; face person or group addressed; use name in addressing person; avoid flat contradictions; use courteous expressions.

WRITTEN EXPRESSION

Continue to contribute to group compositions with ever-increasing confidence in own ideas; know purpose for group composition; develop interest in ideas of others; evaluate contributions objectively; may modify ideas if necessary.

Are familiar with various ways of developing a topic and begins to make conscious use of chronoligical sequence, classification, comparison, cause-and-effect relationships; limit the topic and keep to it.

Copy meaningful material accurately; write from dictation; take simple notes in own words; learn to develop a cooperatively-composed outline.

Improve ability to write sentences, paragraphs, letters, verses independently—either on teacher assignment or individual choice; are aware of audience for whom they are writing.

Write headings according to school policy; follow directions for filling in forms; write greeting and closing of letter; address envelope in block form, include return address; observe standards for neatness.

Understand the need for the mechanics of written expression and use:

> Capitals for first word in a sentence; proper names and initials; words relating to the Deity, Bible, religious holy days, holidays; key words in titles; names of days, months, street, places, countries, nationalities; words in heading, greeting and closing of a letter: Mr., Mrs., Miss, P.S., Dr., Rev.
>
> Period after numbers in a list, initials, abbreviations, statements.
>
> Question mark after questions.
>
> Comma after "yes" and "no", in series, in dates, after the salutation and closing of a letter.
>
> Apostrophe in contractions and possessives.
>
> Hyphen in syllabication at end of line.
>
> Underlining for title of book.
>
> Right- and left-hand margins and indentation for first words in a paragraph.

Reread and revise material (ideas, sentence structure) independently and/or with teacher guidance; proofread to find and correct some errors in spelling, punctuation, capitalization.

EXPECTED OUTCOMES - LEARNING ABOUT LANGUAGE

Grow in understanding the nature, structure, and function of language. Trace history of English language.

Realize that as more words are known, the greater is word choice and the more effective is communication.

Use beginning dictionary for word meaning, syllabication, and accent.

Extend alphabetization skill through fourth letter.

Grow in understanding of sentence structure; expand basic sentence by use of connectives other than *and;* develop understanding of properties of noun and verb.

Become alert to use of standard English; try to use school language when appropriate.

Increase knowledge and understanding of speech production; use pitch, stress, and juncture with better control.

Refine cursive writing; evaluate handwriting; develop interest in improving slant, size, alignment of letters. Maintain ability to write in manuscript.

Spell words from Levels 1, 2, 3, accurately; spell words from own writings and other sources; keep individual word list; apply word-study method; apply generalizaitons in writing unfamiliar words.

APPENDIX

BACKGROUND INFORMATION IN LITERATURE

This section on background in literature and language is based on curriculum material developed at the Nebraska Curriculum Development Center, the University of Nebraska, Lincoln (Lincoln: University of Nebraska Press, 1966.) Reprinted by permission.

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INFORMATION IN LITERATURE
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RECOMMENDED BOOKS TO READ ALOUD TO CHILDREN

GRADES 3 - 4

The following is a balanced representation of literary types, authors, and illustrators that should be part of a child's literary heritage. The range of titles is broad enough to enable a teacher to introduce stories of fine literary quality to individuals of varying ability and background. The major criterion for selection of each story is its value as literature. Some of the books are available in Spanish, French, Italian, or other foreign-language editions.

Teachers and school librarians may want to add favorites of their own, old or new. Other fine books that contribute to the content areas are listed in *Library Books for Elementary and Junior High Schools in the City of New York.* (Teachers are referred also to the titles in *Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two,* Curriculum Bulletin No. 8, 1965–66 Series, pp. 384-391.)

GRADE 3

Folklore

Fairy Tales and Folk Tales

Aesop. *Fables.* Louis Untermeyer, ed.

_______ . *The Boy Who Cried Wolf.* K. Evans, ill.
_______ . *The Bundle of Sticks.* K. Evans, ill.
_______ . *The Miller, His Son, and Their Donkey.* Roger Duvoisin, ill.

Ambrus, Victor. *Three Poor Tailors.* (Hungarian)

Belpre, Pura. *Perez and Martina.* (Puerto Rican)

_______ . *Tiger and Rabbit and Other Folk Tales.* (Spanish)

Bowman, James, and Bianco, Margery M.
Tales from a Finnish Tupa.

Brown, Marcia. *Cinderella.*
Once a Mouse. (Indian)

Courlander, Harold, and Herzog, George. *Cow-Tail Switch and Other West African Stories.*

De La Iglesia, Maria. *Cat and Mouse and Other Spanish Tales.*

Elkin, Benjamin. *Why the Sun Was Late.* (African)

Evans, Pauline, ed. *Best Book of Fairy Tales.*

Galdone, Paul, ill. *The Three Wishes.*

Grimm, Jakob and Wilhelm. *Golden Goose.* Leslie Brooke, ill.

_______ . *Four Musicians.* Tony Palazzo, ill.
_______ . *Shoemaker and the Elves.*
_______ . *Travel Musicians.* Hans Fischer, ill.
_______ . *Wolf and the Seven Little Kids.* Hoffman, ill.

Haviland, Virginia, ed. *Favorite Fairy Tales Told in . . . (See Library Books for countries.)*

Hutchinson, Veronica, ed. *Candlelight Stories.*

LaFontaine, Jean. *Fables.*

Lange, Andrew. *Fairy Tales.* (various lands)

Lindgren, Astrid. *Tomeen.* (Swedish)

NicLeodhas, Sorche. *All in the Morning Early.* (Scottish)

Plenn, Doris. *The Green Song.* (Puerto Rican)

Perrault, Charles. *Complete Fairy Tales.*

_______ . *Cenicienta.* (Spanish)
_______ . *Contes de Perrault.* (French)
_______ . *Favorite Fairy Tales Told in France.* Haviland, ed.

Prokofieff, Serge. *Peter and the Wolf.* (Russian)

Reyher, Becky. *My Mother Is the Most Beautiful Woman in the World.* (Russian)

Robbins, Ruth. *Baboushka and the Three Kings.* (Russian)

Sherlock, Philip, ed. *Anansi the Spider Man.* (African)

Tashijian, Virginia, ed. *Once There Was and Was Not.* (Armenian)

Zemach, Harve, ed. *Nail Soup.* (Swedish)

Fiction

Realistic and Historical

Ardizzone, Edward. *Tim and Lucy Go to Sea.*

Bacmeister, Rhoda. *The People Downstairs and Other City Stories.*

Bailey, Carolyn. *Miss Hickory.*

Beim, Lorraine and Jerrold. *Two Is a Team.*

Bianco, Pamela. *The Doll in the Window.*

Brown, Virginia, and others. *Who Cares!*

Burchardt, Nellie. *Project Cat.*

Clark, Ann Nolan. *In My Mother's House.*

Cleary, Beverly. *Ellen Tebbits.*

Coatsworth, Elizabeth. *Lonely Maria.*

Cretan, Gladys Y. *All Except Sammy.*

Dalgliesh, Alice. *Bears on Hemlock Mountain.*

Hall, Rosalys. *The Baker's Man.*

Handforth, Thomas. *Mei Lei.*

Haywood, Carolyn. *"B" Is for Betsy.*

________. *Little Eddie.*

Hill, Elizabeth Starr. *Evan's Corner.*

Johnston, Johanna. *Sugarplum.*

Jones, Elizabeth. *Twig.*

Lattimore, Eleanor. *Little Pear.*

Lenski, Lois. *We Live in the City.*

Mason, Miriam. *Caroline and Her Kettle Named Maud.*

Milhous, Katherine. *The Egg Tree.*

Miles, Betty. *The Feast on Sullivan Street.*

Ness, Evaline. *Josefina February.*

Politi, Leo. *Little Leo.*

Sauer, Julia. *Mike's House.*

Scott, Ann H. *Sam.*

Silverman, Mel. *Hymie's Fiddle.*

Spyri, Johanna. *Heidi.*

Wilder, Laura Ingalls. *The Little House in the Big Woods.*

Van Leeuwen, Jean. *Timothy's Flower.*

Yashima, Taro. *Crow Boy.*

Modern Imaginative

Anderson, Lonzo. *Two Hundred Rabbits.*

Balet, Jan. *Amos and the Tiger.*

Bennett, Richard. *Shawneen and the Gander.*

Bromhall, Winifred. *The Princess and the Woodcutter's Daughter.*

Bulla, Clyde R. *Poppyseeds.*

Henderson, LeGrand. *Why the Cowboys Sing in Texas.*

Leaf, Munro. *The Story of Ferdinand.*

McGinley, Phyllis. *The Horse That Lived Upstairs.*

________. *The Most Wonderful Doll in the World.*

Milne, A.A. *Winnie the Pooh.*

Potter, Beatrix. *The Tailor of Gloucester.*

Sargent, Robert. *The Alligator's Problem.*

Seredy, Kate. *Tenement Tree.*

Seuss, Dr. *And to Think I Saw It on Mulberry Street.*

Williams, Margery. *Velveteen Rabbit.*

Wersha, Barbara. *The Brave Balloon of Benjamin Buckley.*

BIBLE STORIES. See Library Books . . . .

Non-Fiction

Biography

Aliki. *A Weed Is a Flower.*

Blassingame, Wyatt. *Franklin D. Roosevelt: Four Times President.*

Bulla, Clyde Robert. *Squanto, Friend of the White Man.*

Cooper, George. *Charles Darwin, Voyager-Naturalist.*

D'Aulaire, Ingri and Edgar. *George Washington.*

________. *Leif the Lucky.*

Ford, Anne. *Davy Crockett.*

Kay, Helen. *Lincoln, a Big Man.*

McGovern, Ann. *Runaway Slave.* (Harriet Tubman)

GRADE 4

Folklore

Fairy Tales and Folk Tales

(See list for Grade 3.)

Aardema, Verna. *Tales from the Story Hat.* (African)

Aesop. *Fables.* Joan Hirschmann, ed.

_______. *Fables.* Joseph Jacobs, ed.

_______. *Fables.* Anne White, ed.

Arkhurst, Joyce, ed. *Adventures of Spider: West African Folk Tales.*

Artzybasheff, Boris. *Seven Simeons.* (Russian)

Asbjornsen, C.P., and Moe, J.E. *East of the Sun and West of the Moon.* (Norwegian)

Belpre, Pura. *Juan Bobo and the Queen's Necklace.* (Puerto Rican)

Belting, Natalia. *The Sun Is a Golden Earring.*

Benson, Sally. *Stories of the Gods and Heroes.*

Berger, Terry. *Black Fairy Tales.*

Blair, Walter. *Tall Tale America.*

Brown, Marcia. *Dick Whittington and His Cat.* (English)

Chaucer, Geoffrey. *Chanticleer and the Fox.* Barbara Cooney, ill.

Dobbs, Rose. *Once Upon a Time.*

Gaer, Joseph. *Fables of India.*

Gibson, Katherine. *Oak Tree House.*

Green, Kathleen. *Philip and the Pooka and Other Irish Fairy Tales.*

Green, Lila, ed. *Folktales of Spain and Latin America.*

Grimm, Jakob and Wilhelm. *Rapunzel.* Felix Hoffmann, ill.

_______. *Twelve Dancing Princesses.*

Haviland, Virginia, ed. *Favorite Fairy Tales Told in . . . (Germany, France, Czechoslovakia, etc.)*

Holland, Janice. *You Never Can Tell.*

Ish-Kishor, Judith. *Tales from the Wise Men of Israel.*

Jagendorf, M.A. *Priceless Cats and Other Italian Folk Tales.*

Keats, Ezra Jack. *John Henry.* (American tall tale)

Kelsey, Alice G. *Once the Mullah.* (Iranian)

Lang, Andrew. (Select from list of fairy tale books.)

Lent, Blair. *John Tabor's Ride.* (New England tall tale)

Lum, Peter, *Fairy Tales of China.*

Protter, Eric and Nancy, eds. *Folk and Fairy Tales of Far-Off Lands.*

Quigley, Lillian, ed. *The Blind Men and the Elephant.*

Sawyer, Ruth. *Picture Tales from Spain.*

Sherlock, Philip. *West Indian Folk Tales.*

Fiction

Realistic and Historical

Cleary, Beverly. *Henry Huggins.*

Coatsworth, Elizabeth. *Alice All by Herself.*

_______. *Place.* (Mexico)

Dalgliesh, Alice. *The Courage of Sara Noble.*

D'Angeli, Marguerite. *Bright April.*

Dickens, Charles. *A Christmas Carol.*

Enright, Elizabeth. *Gone Away Lake.*

_______. *Thimble Summer.*

Estes, Eleanor. *The Hundred Dresses.*

_______. *The Middle Moffat.*

Faulkner, Georgene, and Becker, John. *Melindy's Medal.*

Fife, Dale. *Who's in Charge of Lincoln?*

Fritz, Jean. *Early Thunder.*

Hunt, Mabel. *The Little Girl with Seven Names.*

Justus, May. *New Home for Billy.*

Lord, Beman. *Guards for Matt.*

Lovelace, Maud. *The Valentine Box.*

McCloskey, Robert. *Lentil.*

_______. *Homer Price.*

Merrill, Jean. *The Pushcart War.*

Talbot, Tony. *I Am Maria.*

Taylor, Sydney. *All of a Kind Family.*

Todd, Ruthven. *Space Cat.*

Vance, Marguerite. *Windows for Rosemary.*

Weik, Mary Hays. *The Jazz Man.*

Wilder, Laura Ingalls. *The Little House on the Prairie.*

Yashima, Taro. *Village Tree.*

Modern Imaginative

Andersen, Hans Christian. *The Ugly Duckling.*

Atwater, Richard and Florence. *Mr. Popper's Penguins.*

Collodi, Carlo. *Pinocchio.*

DuBois, William. *The Three Policemen.*

Freeman, Don. *Space Witch.*

Gannett, Ruth. *My Father's Dragon.*

Godden, Rumer. *The Doll's House.*

Grahame, Kenneth. *The Reluctant Dragon.*

Henderson, LeGrand. *Cats for Kansas.*

Kendall, Lace. *Rain Boat.*

Kipling, Rudyard. *Just So Stories.*

Lawson, Robert. *Rabbit Hill.*

Lifton, Betty. *Dwarf Pine Tree.*

Lindgren, Astrid. *Pippi Longstocking.*

McGinley, Phyllis. *The Plain Princess.*

Selden, George. *Cricket in Times Square.*

Seuss, Dr. *The 500 Hats of Bartholomew Cubbins.*

Slobodkin, Louis. *The Amiable Giant.*

Travers, P.L. *Mary Poppins.*

Ungerer, Tomi. *Moon Man.*

BIBLE STORIES. See Library Listing.

Non-Fiction

Biography

Aliki. *The Story of Johnny Appleseed.*

Carruth, Patricia. *She Wanted to Read: Story of Mary McLeod Bethune.*

Clayton, Ed. *The Peaceful Warrior: Martin Luther King.*

Dalgliesh, Alice. *Columbus Story.*

D'Aulaire, Ingri and E.P. *Benjamin Franklin.*

Foster, Genevieve. *George Washington.*

Graham, Alberta. *Clara Barton, Red Cross Pioneer.*

Graham, Shirley, and Lipscomb, George. *Dr. George Washington Carver, Scientist.*

Haviland, Virginia. *William Penn.*

Henry, Marguerite. *Benajmin West and His Cat Grimalkin.*

Judson, Clara. *Abraham Lincoln, Friend of the People.*

Koenig, Marion. *Travels of Marco Polo.*

Lawson, Robert. *Ben and Me.*

________. *They Were Strong and Good.*

Martin, Patricia M. *Pocahontas.*

Prose Selections

Proverbs, maxims, and "The Pledge of Allegiance" are part of the child's cultural, ethical, and literary heritage. For these grades, the following selections are appropriate:

Be the labor great or small
Do it well or not at all.

Make haste slowly.

Never trouble another for what you can do yourself.

The only way to have a friend is to be one.

To give and forgive
Is a good way to live.

Where there's a will, there's a way.

You cannot eat your cake and have it, too.

Actions speak louder than words.

A penny saved is a penny earned.

The Pledge of Allegiance

I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands, one Nation under God, indivisible, with Liberty and Justice for all.

Audio-Visual Materials

(FS - Flimstrip; F - Motion Picture; R - Recording.)

Folk Tales

FS *Chanticleer and the Fox.*

FS *Puss in Boots.*

FS *Johnny Appleseed.*

FS *The Miller, His Sons and Their Donkey.*

FS *Sound Filmstrip Set #9.* (The Miller, His Sons, etc.)

FS *Picture Book Parade Set #4.*

FS *The Animal Musicians.*

FS *Hero Legends of Many Lands.* (set of four)

FS *Tales of Far-Away Folk.* (set of five)

FS *Folk Tales from Many Lands.* (Goose Girl, Pinocchio, etc.)

FS *Folk Tales, Legends, and Stories.*

F *The Shoemaker and the Elves.*

F *Dick Whittington and His Cat.*

F *Paul Bunyan: Lumber Camp Tales.* (Spanish language editions also)

F *Three Bears (Los Tres Osos); Little Red Hen (La Gallinita Sabia); El Tortillero, etc.*

R *Grimm's Fairy Tales.*

R *Our Children's Heritage.* (Read as you listen.)

R *Peter and the Wolf, Golden Goose,* etc.

R *Favorite Fairy Tales,* Vol. I.

R *Pinocchio.* (complete and unabridged)

R *Picture Book Parade.* (Chanticleer and the Fox, etc.)

R *Ruth Sawyer, Storyteller.*

R *Ashanti Folk Tales from Ghana.*

R *Fables of India.*

R *Ride with the Sun.* (Philippines, China, etc.)

R *Classics for Children.* (Dick Whittington)

MODERN IMAGINATIVE

FS *Pecos Bill Becomes a Cowboy.*

FS *Read Me a Story.*

R *Just So Stories.*

R *More Just So Stories.*

R *The Cat That Walked by Herself.*

R *Dr. Seuss Presents.* (Bartholomew and the Oobleck, etc.)

R *Winnie the Pooh and the Heffalings.*

BIOGRAPHY

FS *Ben and Me.*

R *Young Abe Lincoln.*

RECOMMENDED POEMS FOR GRADES 3 AND 4

The following poems are recommended as having appeal for most children in Grades 3 and 4. The books in which they appear are italicized. Teachers are referred also to the titles recommended in *Handbook for Language Arts: Pre-K, Kindergarten, Grades One and Two,* pp. 384–7. All the titles represent those that should become part of a child's literary heritage. The teacher may wish to add other selections available in the school library in anthologies or collections by individual poets.

Rhymes and Riddles, Nonsense, Humor

Arbuthnot, May Hill. *Time for Poetry.*
  There Was an Old Man with a Beard. Edward Lear.
  The Scissor Man. Madeline Nightingale
  Kindness to Animals. Laura E. Richards
  I Asked My Mother for Fifteen Cents. Ray Wood.
  Jonathan Gee. Rose Fyleman
  The Owl and the Pussycat. Edward Lear
  There Once Was a Puffin. Florence Jaques
  The Duel. Eugene Field.
  Godfrey Gorden Gustavus Gore. William Rands
  Miss T . . . . Walter De La Mare
  Adventures of Isabel. Ogden Nash
  Two from the Zoo. Eve Merriam

Austin, Mary C., and Mills, Q.B. *The Sound of Poetry.*
  Mother Goose Riddles.
  Riddle: What Am I? Dorothy Aldis
  The Purple Cow. Gelett Burgess
  A Nonsense Alphabet. Edward Lear
  Riddle. Christina Rossetti
  The Plaint of the Camel. Charles Carryl
  The Walrus and the Carpenter. Lewis Carroll
  A New Song to Sing About Jonathan Bing. Beatrice C. Brown
  The Little Man Who Wasn't There. Hughes Mearns
  The Sugar-Plum Tree. Eugene Field
  Poor Old Lady She Swallowed a Fly. Anonymous

Cerf, Bennett. *Animal Riddles.*

Leach, Maria. *Noodles, Nitwits, and Numskulls.*

Milne, A.A. *When We Were Very Young.*
Happiness.

Morrison, Lillian. *A Dillar a Dollar.*

Murphy, Ruby. *American Riddles in Rhyme.*

Nash, Ogden. *The Moon Is Shining Bright As Day.*
The Boat Sails Away. Kate Greenaway
The Animal Fair.

Tudor, Tasha. *A Is For Annabel.*

Withers, Carl, and Benet, Sula. *Riddles of Many Lands.*

Lyric Poetry

Everyday World, Special Days

Arbuthnot, May Hill. *Time for Poetry.*
Marching Song. Robert L. Stevenson
Umbrella Brigade. Laura E. Richards
New Year's Day. Rachel Field
A Visit from St. Nicholas ('Twas the Night Before Christmas. C. Moore
Color (What Is Pink?) Christina Rossetti
The House of the Mouse. Lucy S. Mitchell
Where Go the Boats? Robert L. Stevenson
Shadow Dance. Ivy O. Eastwick
Elf and the Dormouse. Oliver Herford
Some One. Walter de la Mare
Windy Nights. Robert L. Stevenson
Fog. Carl Sandburg

Austin, Mary C., and Mills, Queenie.
The Sound of Poetry.
Song of the Train. David McCord
Engine. James S. Tippett
My Brother. Dorothy Aldis
The Snowman's Resolution. Aileen Fisher
But That Was Yesterday. Aileen Fisher
Land of Counterpane. Robert L. Stevenson
Wynken, Blynken and Nod. Eugene Field
Wind Is a Cat. Ethel R. Fuller
The Falling Star. Sara Teasdale

Brooks, Gwendolyn. *Bronzeville Boys and Girls.*
Andre.
Skipper.
Otto.

Brown, Helen A., and Heltman, Harry.
Let's Read Together Poems, Gr. 3.
The Giant's Shoes. Edwina Fallis.
Let's Read Together Poems, Gr. 4.
The Night Wind. Eugene Field

Brown, Margaret Wise. *Nibble, Nibble.*
The Fish with the Deep Sea Smile.
The Secret Song.

Ciardi, John. *The Reason for the Pelican.*
Someone.
The Pinwheel's Song.

Ciardi, John. *You Read to Me; I'll Read to You.*
Chang McTang McQuarter Cat.

Chute, Marchette. *Around and About.*
Easter Parade.
My Plan.

Eastwick, Ivy O. *I Rode the Black Horse Far Away.*
Halloween.

Fisher, Aileen, *Cricket in a Thicket.*
Birthday Present.

Hughes, Rosalind. *Let's Enjoy Poetry, 4–5.*
Smoke Animals. Rowena Bennett

Love, Katherine. *Pocketful of Rhymes.*
Gypsies.

O'Neill, Mary. *Hailstones and Halibut Bones.*
What Is Gold?
What Is Brown?
What Is Green?
The Colors Live Between Black and White.

O'Neil, Mary. *What Is That Sound?*
Sound of the City.

Schiller, Andrew et al. *Language and How to Use It. Gr. 4*
Steam Shovel. Charles Malam.

Nature, Seasons, Weather

Arbuthnot, May Hill. *Time for Poetry.*
Cat. Dorothy Baruch
Firefly. Elizabeth M. Roberts
Dandelion. Hilda Conkling
Trees. Harry Behn
Snow in the City. Rachel Field
Cat. Mary Britton Miller
April. Sara Teasdale
April Rain Song. Langston Hughes

Austin, Mary, and Mills, Queenie.
The Sound of Poetry.
The Winter Is Past.
Daffodils.
Maple Leaves (haiku). Shiko
No Sky (haiku). Hasin
The Moon (haiku). Ryuho
Clouds. Christina Rossetti

Chute, Marchette. *Around and About.*
Weather.

Fisher, Aileen. *Cricket in a Thicket.*
As Soon As It's Fall.

Gay, Zhenya, *Jingle, Jangle.*
The Toad and the Fly.

Orleans, Ilo. *I Watch the World Go By.*
The Wind.
The Boaster.

Sheldon, William D., and others. *The Reading of Poetry.*
In the Heart of a Seed. Kate L. Brown
October's Party. George Cooper

Stevenson, Robert L. *A Child's Garden of Verses.*
The Wind.

Brown, Helen A., and Heltman, Harry.
Let's Read Together Poems, Gr. 4.
The Flying Squirrel. Rowena Bennett
An Elephant.

Narrative Poetry

Arbuthnot, May Hill. *Time for Poetry.*
Ballad of Johnny Appleseed. Helmer O. Oleson
Indian Children. Annette Wynne
Washington. Nancy B. Turner
Thanksgiving Magic. Rowena Bennett
Nancy Hawks. Stephen and Rosemary Benet
The Owl and the Pussycat. Edward Lear

Austin, Mary, and Mills, Queenie.
The Sound of Poetry.
Thanksgiving. Ralph W. Emerson

Browning, Robert. *The Pied Piper of Hamelin.* Kate Greenaway, illustr.

Chute, Marchette. *Around and About.*
History of New York. Fourth of July.

Clark, Ann Nolan. *In My Mother's House.*

Moore, Clement. *The Night Before Christmas.*

Sheldon, William, and others. *The Reading of Poetry.*
The Flag Goes By.

Untermeyer, Louis. *Rainbow in the Sky.*
Legend of Lake Okeefinokee. Laura E. Richards

Anthologies

Arbuthnot, May Hill. *Time for Poetry.*

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A BASIC WORD LIST IN SPELLING

Levels 1–6

Alphabetical listing by levels, of all words in levels 1–6.
Asterisks indicate words that present spelling difficulties.

LEVEL 1

A

a
about
after
again*
all
along
also
always*
am
an
and
another
any
are
around
as
asked*
at
away

B

baby
back
ball
be
because*
bed
been*
before*
best
better
big
black
book
boy
boys
bring
brother
but
by

C

called
came
can
car
cat
children*
Christmas
close*
cold
come
coming*
could*
country*

D

daddy
day
days
dear
did
didn't*
do
dog
doll
don't*
door
down

E

each
eat
every*

F

father
few*
find
fine
first*
five
for
found*
four*
friend*
from
fun

G

gave
get
getting*
girl
girls
give
glad
go
going
good
got
grade*
great

H

had
happy
has
have
he
heard*
help
her
here
him
his
home
hope
house
how

I

I
if
I'm*
in
into
is
it
its*

J

just

K

know*

L

large*
last
let
letter
like
little
live
long
look
looked
lot
lots
love

M

made
make
man
many
me
men
milk
more
morning*
most
mother
much*
must
my

N

name
never
new*
next
nice
night
no
not
now

O

of
off*
old
on
once*
one
only
or
other
our
out
over

P

people*
place*
play
played
please*
pretty*
put

Q

R

ran
read
red
right*
room
run

S

said
Santa Claus
saw
say
school
see
she
should*
sister
snow
so
some
something
soon
started*
summer
sure*

T

take
teacher*
tell
than*
that
the
their*
them
then*
there*
these*
they
thing
things
think
this
thought*
three
through*
time
to
today
told
too*
took
town
tree
two

U

until*
up
us

V

very

341

W

want
wanted
was
water
way
we
week
well
went
were*
what
when
where*
which*
whole*
white
who
will
wish
with
work
would*
write*

X

Y

year
years
you
your*

Z

LEVEL 2

A

across*
afraid
afternoon
ago
air
airplane
almost*
answer*
anything*
apple
apples
arithmetic*
ask
ate
aunt*

B

bad
barn
bear
beautiful*
began
behind
being
between
bicycle*
bird
birds
birthday*
blue*
boat
body
books
born
both
bought*
box
bread
broke
brought*
brown
building
built*
buy*

C

cake
call
camp
candy
can't*
care
careful*
cars
catch
caught*
church
city
class
clean
clothes
coal
coat
color*
comes
corn
cotton
couldn't*
cousin*
cow
cows
cut

D

dark
decided*
died
different*
dinner
dishes
does*
doing
done
dress
drink
during*

E

early*
eating
eggs
eight*
end
enough*
even
evening
ever
everything
eyes

F

face
fall
family
far
farm
fast
fat
feed
feeding
feet
fell
fight
finally*
finished
fire
fish
fishing
floor
flowers
fly
food
foot
Friday
friends*
front
full
funny

G

game
games
goes*
gold
gone
government*
grandmother
grass
green
ground
grow
guess*
gun

H

hair
half*
hand
hands
happened
hard
hat
haven't*
having
head
hear
high
hill
hit
hold
hole
horse
horses
hot
hour*
houses
hundred
hunting
hurt

I

ice
I'll*
important
interesting*
iron
isn't*
it's*
I've*

J

jump
jumped

K

keep
kept
kill
killed
kind
kinds
king
knew*

L

lake
land
later
learn
learned
leave
leaves
left
letters
life
light
liked
likes
line
lived
lives
looking
lost
lunch

M

makes
making*
may
meat*
merry
might
miles
mine
minutes
Miss
miss
money
Mr.*
Mrs.*
music
myself

N

named
near
nearly
nine
nothing

O

o'clock*
oh
open
opened*
others
outside
own

P

pair
paper
park
part
party
person
pet
picture
pictures
piece*
plant
playing
plays
poor
present

Q

quite*

R

rabbit
rain
reading
ready*

real
received*
rest
ride
riding
river
road
rode
running

S

same
sat
Saturday*
says*
sea*
second
seen
send
sent
set
seven
shall
sheep
ship
shoes*
shot
show
sick
side
since*
sing
sit
six
sled
sleep
small
sometimes
sorry
spelling
spring
start
state
stay
stayed
still
stop
stopped*
store*
story
street
studying*
such
suit
sun
Sunday*
supper
suppose*
swimming*

T

table
taken
ten
thank
Thanksgiving*
that's*
third
those
till*
times
tired*
together*
tomorrow*
top
toys
train
trees
tried
trip
truly*
try
trying
turkey
turn
turned

U

uncle
under
upon
use
used*

V

vacation*
visit

W

wagon
wait
walk
walked
walking
wants
war
warm
wash
wasn't
watch
wear*
weather*
weeks
why
wind
window
windows
winter
without
woman*
won't*
wood
woods
working
world
wouldn't
writing*
wrote*

X

Y

yard*
yellow
yes
yesterday
yet
young
yours

Z

LEVEL 3

A

able
above
address*
against
age
all right*
alone
already*
although
among*
animal
answered
anyway*
April*
arm
army
arrived
art
asleep
awful
awhile*

B

babies
bag
band
bank
baseball
basket
bath
bears
beat
became
become
believe*
bell
bet
bill
bit
board
bottom
boxes
breakfast
bridge*
bright
broken
build
buildings
business*
busy*
butter

C

cage
cannot*
cap
captain
card
carried
carry
cattle
cave
center
cents
chair
chicken
chickens
chief*
child
cities
clay
climb
climbed
cloth
club
colored
company
cook
cool
corner
cost
countries
course
covered
cowboy
cried
cross
cry*
crying

D

dance
dead
death
December
deep
deer
desert
desk
discovered
doctor
doesn't*
dollars
doors
draw
dressed
drive
dry
duck

E

ears
earth
Easter*
easy
education
egg
either*
electric*
elephant
else
English
enjoy
enjoyed
everybody*
everyone
except
excuse

F

fair
farmer
favorite
Feb.*
feel
feeling
felt
fence
field
fifth
fifty
filled
fixed
flag
flew
flower
football
forest
forget
forgot
fourth*
fox
free
frightened
fruit
fur

G

garden
gas
geography
ghost
given
gives
giving
glass
good-by*
grandfather
grandma
gray
grew
group
grown

H

hall
Halloween*
hardly
hay
health
heavy
held

hello*
helped
hen
hide
himself
history
hospital*
hours
hungry
hunt
hurry

I

ice cream
idea
inches
Indian
inside
instead*
interested*
invited
island*

J

job

K

kitchen
kitten
knife
known

L

lady
largest
late
laugh
laughed
law
lay
leg
lesson
lessons*
library*
lines
listen
living
log
looks
lovely
low

M

machine
mad
mail
March
married*
master
maybe*
mean
means
meet
met
middle
mile
mind
minute*
missed
Monday
monkey
month
months
mountain
mouth
move
moved
mud

N

names
neck
need
nest
news
noise*
noon
north
nose
number

O

ocean
office
often*
oil
ones
orange
order

P

paint
painted
papa
parents
pass
passed*
past*
pay
pen
pencil
pick
picked
picnic
pieces
pig
pink
places
plan
plenty
pony*
porch
potatoes
power
president
program
P.S.
pull
pulled

Q

quickly

R

race
radio
raining
raise*
rat
rather
really*
remember*
report
rich
ring
robin
rock
rope
round
rubber

S

salt
sand
scared
seat
seeds
seemed
sell
sending
several
shoot
short
showed
silk
sincerely*
singing
sitting
sixth
skate
skating
skin
sky
sleigh
slide
slowly
smoke
snake
soap
soft
sold
soldiers
someone
sometime*
son
song
south
southern
spend
spent
squirrel
stairs
stand
standing
star
states
station
stick
stockings
stone
stood
stories
stove
straight*
string
strong
study
sudden
suddenly
sugar*
supposed
surely*
surprise*
surprised
sweet
swim

T

tail
takes
taking*
talk
talking
tall
taught
tea
teach*
teacher’s*
team
teeth
telephone
telling
tells
test
thanks
thinking
thirty
though*
thousand
threw
throw
Thursday
tonight*
toward
toy
travel
tricks
trouble*
truck
twelve
twenty

U

usually

V

valentine
vegetables
village

W

waiting
wall
ways
we’ll
we’re*
west
wet
wheat
whole*
wide
wife
wild
woke
women*
won
wonderful
word
words
worked
written*

X

Y

Z

LEVEL 4

A

act
add
ahead
America
American
amount
angry*
anyone
aren’t*
astronaut
automobile*
awoke

B

bark
base
basketball*
bat
battle
beach
beads
beans
bedroom

bee
begin
beginning*
below
beside
besides
bigger
biggest
bite
blew
block
blood
blow
blowing
bone
bottle
bow
bowl
branches
brave
break*
broadcast
brush
bunch
burned
bus
buses*
bushes

C

cabin
calf
capital
cards
case
castle
cause
cellar
certain
certainly
chance
change
changed
cheese
chimney
choose*
circus
citizen
cleaned
clear
climate
clock
closed
clothing
coast
coffee
college
colonies
common
constitution
cooked
cookies
cooking
court
cover
cream
creek
crops
cup
cute

D

dancing
daughter
Dec.*
die
dig
dirt
dirty
disease
dish
dollar
downstairs
drawing
dream
drew
drop
dropped
drove
drum
dust

E

ear
east
eleven
engine
especially
expect
eye

F

fairy
falls
famous
farther
faster
feast
February*
fed
fifteen
fighting
fill
finger
finished
fireplace
fix
flat
flood
flying
folks
follow
following
foreign
form
fort
forty*
fought
fresh*
furniture

G

general
germs
glasses
gloves
goat
God
golden
goods
grain
grandpa
greatest
growing

H

hadn't
hamster
handkerchief*
hang
heart*
heat
helping
hid
hike
hind
honey
hop
hoping
horn
hotel
hung

I

I'd
ill
inch
industry
ink

J

Jan.*
January
joy
July
June

K

kite
kitty
knock
knocked

L

laid*
landed
larger
laughing
lead
leader
learning
least
led
lion
lonesome
longer
loose
loud
loved
loving*
luck
lying

M

main
mama*
market
matter
May
meal
meeting
mill
moon
mostly
mother's
mouse
moving

N

nail
needed
newspaper
none*
northern
Nov.*
November
nurse
nylon

O

oats
Oct.*
older
ore
ours
outdoors

P

package
page
paid*
pan
pants
parade
parakeet
peace
piano
pie
placed
plane*
planned
planted
pleasant*
pocket
poem
point*
pole
police
policeman
pond
pool
popcorn
possible
post
post office
pounds
practice*
principal
prize*
probably
proud
public
pumpkin*
puppy
push
putting

Q

queen
quick
quiet*
quit*

R

railroad
rained
raised
rang
rayon
reach
reached
reason*
receive*
recess
region
reindeer
replied
returned
rice
roll
rolled
roof
rose
roses
row

S

sack
sad
safe
sailed
sang
save
science
seal
season
seed

seem
seems*
sentence*
settled
sew*
shining
shirt
shoe
shop
shore
shut
sight
sign
silver
size
skiing
sleeping
slept
sliding
slipped
slippers
slow
snowing
soil
soldier
somebody
sound
speak
spell
spot
square
stamps
steel
steps
storm
strange
stream
stuck
studied
subject
subway
swing

T

talked
teaching
television
tent
terrible*
thankful
theater*
theft
themselves*
there's
thick
tie
tied
tin
tiny
track
trade
trap
tribe
true
trunk
Tuesday*
twice

U

United States
upstairs
useful

V

valley
visited
voice

W

waited
washed
watched
Wednesday*
western
wheel
whether*
whom
whose
win
wise
wished
wonder
wooden
wool
wore
wrong

X

Y

you'll
you're*
yourself

Z

zoo

LEVEL 5

A

absent
accident
addition
airport
allowed
anybody
apart
appreciate
arrow
articles
asking
assembly
attention
auditorium
auntie
autumn

B

badly
balloon*
bar
barrier
basement
beauty
begins
belong
belt
berries
Bible
birth
blackboard
blanket
bloom
boots
brick
broom
bucket
buffalo
bull
bunny
buried
burn

C

cabbage
calling
camel
canary
candle
cane
canoe
capsule
carnival
carrying*
cart
caused
celebrate
central
chain
charge
chase
cheer
chest
chose
circle
classes
cloud
clown
comb
Congress
contest
count
county
couple
crossing
crowd*
custodian
cutting

D

dairy
danger
dangerous
deal
distance
divided
dog's
dreamed
dried
driving
dug

E

easily
eaten
edge
eighteen
eighth
elected
electricity
empty
enter
entered
escape
etc.
eve
everywhere*
examination
exciting
experience

F

factories
factory
farming
father's
fellow
fit
flies
flour
forgotten
formed
forth
fourteen
freedom
freeze
friendly
frog
frozen

G

garage
gate
gather
gay
giant*
gift
gotten
grabbed
grand
grapes
grocery

H

hammer*
happen
harden
hasn't
hate
healthy
herself
he's
higher
highest
hobby
holding
holiday
honor
hook
however
huge
hurried
husband
hut

I

imagine
interest
invite
inviting

J

jack-o'-lantern
jail
jar
joined
jolly
journey
juice
jumping
jungle
junior

K

keeping
key
kick
knows

L

lace
ladder
lamp
language
lazy
leading
leaf
leather
leaving
less
lettuce
lie
load
located
lower
lucky
lumber

M

man's
manufacturing
map
marble
mark
marry
match
matches
material
members
mew
mice
million
mixed
modern
moment
moss
movies
muddy
museum

N

narrow
nation
national
neat
necessary
needle
Negro
neighbor
neither
nickel*
nobody
nor
note
noted
numbers
nut

O

oak
officer
operetta
orchestra
ought*
owned
owner

P

pack
packed
packing
pail*
painting
pasture
path
peanuts
penny
perfume
perhaps
period
pile
pilgrims
pin
pine
pipe
plain
planning
planting
plate*
pleased
pleasure
polar
population
position
postman
pound
powder
prettiest
promised
protect
pump
pupil
purple

Q

quarter*
queer
question
questions
quietly

R

rainy
ranch
remembered
research
return
rifle
roam
roots
rough
route
rug

S

safety
sail
sale*
saving*
scare
scene*
schoolhouse*
scout
seam
secret*
secretary
seeing
self
selling
separate*
setting
seventh
shade
shake
sharp
shed
sheet
shell
shopping
sidewalk
sir
sixteen
skis
slacks
sleepy
slid
smaller
smart
smell
snowball
socks
sooner
sore
sort
special
speech*
speed*
spoke
sport
spread
stage
stamp
starting
staying
steam
stepped
stock
stomach
straw
struck
studies
sunny
sunshine
surface
sweater
swell
system

T

tag
terribly
thin
thirteen
thread
tiger
tight
tire
tobacco
tools
tooth
touch
trail
traveling
treasure
trick
tries
tunnel
turning
turtle
twins

U

uncle's
understand
union
unless
upper
using*

V

valuable
verb
violin
visiting
vote

W

wagged
wake
washing
weight
welcome*
whistle
whistling
wing
wire
wishing
wolf
worm
worth

X

Y

yards

Z

LEVEL 6

A

account
adopted
adventure
afterwards
agreed
agreement
aid*
aisle
alive
ancient
ant
anxious
anywhere
appeared
apron
area
artist
ashes
atom
attack
attic
August
author
auto
avenue
average
awake
awfully
ax

B

bags
bait
bake
baked
banana
bang
bare*
barrel*
bathing
bay
becoming
beef
beg
bench
blind
bodies
bomb
boss
bother
bouquet
branch
breast
breath
bringing
brook
bubbles
bug
burst
bush
butterfly
button
buying*

C

cabinet
calendar*
calves
canal
canyon
capture
caravan
carefully
carriage
carries
cement
cent
century
chalk
character
chart
chasing
check
cherries
cherry
chocolate
chores
chosen
cleaning
clerk

cliff
closet
cocoa
coconut
collar*
colony
comfortable
commerce
committee
community
considered
continued
control
copper
copy
correct
costume
cottage
crack
crew
criminal
crop
crowded
curly
current

D

daily
dam
date
dearest
decide*
deck
decorate
department
dime
dining*
direction
disappointed
district
ditch
donkey
double
Dr.
drank
drawn
dressing
drill
drinking
driver

E

easier
eastern
eighty
enemies
enemy
energy
engineer
enjoying
excitement
exercise
expected
expecting
explain
extra

F

fact
failed
fairies
fan
fasten
favor
fear
fever
fierce
figure
firecrackers
flashlight
float
follows
fond
fool
forced
fork
forward*
frost
froze
fuel
further
future

G

gang
gasoline
gathering
geese
generally
goldfish
goose
governor
greatly
groceries
grounds
growth
guard*
guide
gum
gymnasium

H

handed
handle
happily
happiness
harbor
harvest
haunted
hearing
height*
herd
here's
hiding
hoe
hog
hollow
holy
honest
human
hunter

I

immediately
information
inn
invitation
itself

J

jacks
jelly
jet
join
joke
judge*

K

keen
keeper
kid
kindergarten
kiss
knee
knives

L

lad
ladies
lamb
lap
lard
lately
lawn
lawyer
length
letting
level
liberty
lightning
limb*
liquid
list
lit
lock
lonely
lose*

M

machinery
magazine
maid
manager
Mar.*
march
mat
meant*
measles
medicine
member
men's
message
midnight
mineral
mining
mischief
missile
model
motive
motor*
musical

N

nap
native
natural
nature
naughty
navy
nearer
neighborhood
nephew
net
nicely
niece*
nineteen
notice
noticed
noun

O

oasis
oatmeal
obey
object
October
offered
officers
oldest
opening
orchard
ordered
ourselves
oven
overalls
owl

P

pages
pain*
pal
palace
pardon
parties
passing
paste
pat
patch*
peaches
peak
peas
penmanship
pennies
per
perfect
phrase
pillow
pilot
pirate
pitcher
plantation
player
playhouse
playmates
plow
pocketbook
poison
polite
ponies
pop
popular
pot
pour
practicing
prepare
press
prevent
price
prince
princess
print
prison
process
produce
project
promise
proper
property
protection
pup
puppies
pure
purpose
purse

Q

R

rag
raising
rake*
rapidly
raw
reader
reasons
record
refused
regular
rent
ribbon
ringing
roast*
roller
rolling
rooster
rule
ruler
rum
rush
rushed

S

saddle
safely
sailing*
sailor
salmon
sandwiches
sandy
Sat.
scarf
scenery
scissors
scooter
score
scratch
search
section
seek
Sept.
September
serve
service
sets
settle
settlement
settlers
seventeen
shadow
shape
sheets
shelter
shine
shook
shoulder
shovel
showing
sickness
signal
signed
silly
simple
single
sink
sister's
sixty
ski
slave
slip
slippery
smile
smooth
snowman*
social
solid
soup
space
spirit
spoon
St.
stable
stationery*
steal
steep
stiff
stole
streetcar
stuff
success
sulphur
supplies
supply
surrounded
swam
sweep
sword

T

tame
tan
tank
tar
tardy
tariff
taste
tax
tear*
temperature
tennis
term
territory
therefore
they're
throat
thrown
thus
ticket
timber
toast*
toe
tomatoes
tore
torn
towards
towel*
tractor
training
tramp
transportation
treat
treated
treaty
trimmed
tub
twenty-five

U

ugly
umbrella
unknown
uses
usual

V

various
vase
vegetable
vine
visitor*
visitors

W

walrus
waste*
wave
weak*
weapons
wedding
weigh*
weighed
we've
whale
what's
whenever
whip
windmills
wine
wishes
witch
within
wolves
wondering
worry
worse
worshiped
wrap*
wrapped
wrist

X

Y

Z

Inventory Tests for Levels 1, 2, 3, and 4

The following inventory test includes words from Levels 1, 2, 3, and 4. It has been broken down into four parts; each part contains 25 words from a specific level. This serves a two-fold purpose. It saves the teacher's time in discovering the level in spelling that each child has reached. It avoids exposing the pupil to lists of words on which he will make a high percentage of errors.

Inventory tests are corrected by the teacher. The lowest spelling level at which a pupil misspells more than ten per cent of the words should be considered by the teacher to be the initial instructional level for that pupil.

Pupils who spell correctly ninety per cent of the words in Part I should be tested on the words in Part II. Pupils who spell correctly ninety per cent of the words in Part II should be tested on the words in Part III. Pupils who spell correctly ninety per cent of the words in Part III should be tested on the words in Part IV.

DIRECTIONS FOR ADMINISTERING THE TEST

Pronounce the word. Read the sentence. Pronounce the word again. Instruct pupils to write the word.

Asterisks indicate words that present spelling difficulties.

THE TEST

Part I – Level 1 Words

1. about	The story is *about* three brothers.	about
2. will	The plant *will* have flowers soon.	will
3. little	The *little* boy was lost.	little
4. another	I'd like *another* piece of candy.	another
5. well	I hope my friend will be *well* soon.	well
6. many	There were *many* people in the parade.	many
7. ball	The *ball* rolled into the street.	ball
8. is	The book *is* torn.	is
9. up	The pilot took the plane *up* above the clouds.	up
10. my	I shall visit *my* aunt.	my
11. book	This *book* is very interesting.	book
12. time	It's *time* to go to bed.	time
13. of	Please give me a glass *of* water.	of
14. his	John can't find *his* gloves.	his
15. summer	We can play outdoors in *summer.*	summer
16. then*	We took a walk and *then* we went home.	then
17. car	Father took us for a ride in the new *car.*	car
18. daddy	His *daddy* will bring him a new toy.	daddy
19. see	There is much to *see* at the zoo.	see
20. had	Mary *had* her hair curled.	had
21. door	Please shut the *door.*	door
22. read	Dick *read* a book about pirates.	read
23. out	The boys went *out* to play.	out
24. five	The notebook cost *five* cents.	five
25. girl	The little *girl* played with her doll.	girl

Part II – Level 2 Words

1. writing*	She is *writing* a letter.	writing
2. afraid	We were *afraid* to start on the picnic because it looked like rain.	afraid
3. keep	You must *keep* milk in the icebox.	keep
4. arithmetic*	In *arithmetic* we learn about numbers.	arithmetic
5. hold	Mother lets me *hold* the baby sometimes.	hold
6. under	Let's sit *under* this big tree.	under
7. being	Our house is *being* painted.	being
8. happened	Tell me what has *happened.*	happened
9. train	I rode on a *train* when I visited grandmother.	train
10. buy	I am going to *buy* a present for mother.	buy
11. grass	In spring the *grass* is very green.	grass
12. suit	Mother bought John a new *suit.*	suit
13. finished	I'll help you when I have *finished.*	finished
14. later	That can wait until *later.*	later
15. caught*	The catcher *caught* the ball.	caught
16. stay	Don't *stay* up late.	stay
17. cotton	She wore a blue *cotton* dress.	cotton

18. Saturday*	We are going on a picnic on *Saturday.*	Saturday
19. paper	May I have another piece of *paper?*	paper
20. eight*	There were *eight* children at the party.	eight
21. plant	Let us *plant* flowers and vegetables in the garden.	plant
22. far	It is too *far* to walk.	far
23. own	The boys have their *own* baseball suits.	own
24. named	The baby was *named* Susan.	named
25. walking	They've been *walking* for over an hour.	walking

Part III – Level 3 Words

1. lessons*	Jane takes piano *lessons.*	lessons
2. we're*	When *we're* crossing the street, we look both ways.	we're
3. above	Put your things on the shelf *above* mine.	above
4. truck	The driver of the milk *truck* was injured.	truck
5. March	*March* is a windy month.	March
6. answered	My cousin *answered* the telephone.	answered
7. idea	Jack has a good *idea* for a play.	idea
8. though*	We had fun even *though* it rained.	though
9. babies	The mothers took the *babies* to the park.	babies
10. gives	The sun *gives* heat and light.	gives
11. become	All boys and girls can *become* good spellers.	become
12. straight*	We drew a *straight* line with the ruler.	straight
13. chicken	The little *chicken* stayed near its mother.	chicken
14. filled	The baskets were *filled* with fruit.	filled
15. colored	We mounted our pictures on *colored* paper.	colored
16. stand	I had to *stand* in the bus.	stand
17. parents	The *parents* were invited to school.	parents
18. cried	The little girl *cried* when she fell.	cried
19. rubber	I have a new *rubber* ball.	rubber
20. farmer	The *farmer* ploughed his land.	farmer
21. rather	Which book would you *rather* read?	rather
22. elephant	The *elephant* has a long trunk.	elephant
23. pieces	The cup broke into many *pieces.*	pieces
24. soldiers	The *soldiers* marched in the parade.	soldiers
25. program	We all enjoyed the assembly *program.*	program

Part IV – Level 4 Words

1. bedroom	He shares the *bedroom* with his brother.	bedroom
2. break*	We didn't *break* one dish.	break
3. chimney	The *chimney* was made of brick.	chimney
4. cream	We poured the *cream* over the strawberries.	cream
5. drop	Please *drop* the letter into the box.	drop
6. fed	We *fed* the dog as soon as he returned.	fed
7. furniture	The new *furniture* arrived early this morning.	furniture
8. hike	Our troop went on a week-end *hike.*	hike
9. knock	We heard a *knock* at the door.	knock
10. main	What is the *main* idea of this paragraph?	main
11. nurse	The *nurse* assisted the doctor during the operation.	nurse
12. pleasant*	Our automobile trip to Canada was very *pleasant.*	pleasant

13. pumpkin*	My favorite dessert is *pumpkin* pie.	pumpkin
14. returned	We *returned* from our trip yesterday.	returned
15. seems*	Mary *seems* to be enjoying this radio program.	seems
16. slippers	One of my *slippers* is misplaced.	slippers
17. studied	We *studied* our lesson and then went out to play.	studied
18. tribe	One *tribe* of Indians remained.	tribe
19. wool	Some of the world's supply of *wool* comes from Australia.	wool
20. voice	When we are using the library, we speak in a low *voice*.	voice
21. I'd	My friend hoped that *I'd* win the prize.	I'd
22. American	He was proud to be an *American*.	American
23. eye	Something blew in my *eye*.	eye
24. longer	Which piece of string is *longer*.	longer
25.	The last word will be an abbreviation. Write the abbreviation for the month *January*. The abbreviation for the month *January*.	Jan.

DIRECTIONS FOR SCORING -- The score is the number of italicized words spelled correctly.

DESCRIPTION OF SOUNDS OF ENGLISH

Vowels and Diphthongs

CAUTION: For vowels and diphthongs the tongue tip is never any higher than the cutting edge of the lower teeth. "High" and "low" used in referring to tongue position for vowels or diphthongs are comparative terms. Actually the tongue is never very high in the mouth for any vowel.

The following are two groups of sounds that are effectively taught first because they are frequently used and are basic to word-building.

LONG SOUNDS

ah – a "yawning" sound – drop the jaw, lower the tongue, unround the lips.

*a*rm
b*a*rn
c*a*r
f*a*ther
m*a*rket
f*a*rm

ay – a diphthong formed by the combination of the short vowels *e* (as in *e*nd) and *i* (as in *i*t) – drop the jaw slightly, and spread the lips easily.

*a*te
b*a*ke
m*a*de
c*a*ne
pl*ay*
aw*ay*

ee – a "smiling" sound – spread the lips easily; drop the lower jaw very slightly so that there is little space between the teeth.

*ea*t
mach*i*ne
f*ee*d
cl*ea*n
p*eo*ple
c*e*dar

aw – a round, open sound – lower the back of the tongue; drop the jaw; round the lips.

*a*ll
b*aw*l
w*a*ter
s*aw*
qu*ar*ter
t*a*lk
b*ou*ght
c*au*ght

oh – a diphthong formed by the combination of the vowels, *o* (as in police) and *u* (as in f*oo*t) – drop the jaw and round the lips for *o;* raise jaw very slightly and increase rounding for the *u*.

*o*pen
c*oa*t
c*o*ld
gr*ow*
*o*cean
sh*ou*lder

oo – the roundest of the vowels – open the mouth slightly; round the lips well.

m*oo*n
r*oo*f
fl*ew*
r*u*de
tr*ue*
l*o*se

SHORT SOUNDS

a (as in *a*pple) – a "relaxed," open sound – be sure to relax while lowering the front of the tongue and jaw. *Avoid a nasal sound.*

*a*pple c*a*t m*a*n h*a*nd fl*a*g l*a*mp

e (as in *e*nd) – a very short "smiling" sound – spread the lips, and drop the jaw a little more than for *ee.*

p*e*n fr*ie*nd r*e*d s*ai*d s*ay*s f*ea*ther

i (as in *i*t) – another short "smiling" sound – lower the tongue, and drop the jaw a *little* from the position for *ee,* relax, and keep the lips spread. For this sound the tongue position should be a little higher than for *e* (as in *e*nd).

h*i*t c*i*ty b*ui*ld b*u*sy pr*e*tty wom*e*n

o (as in *o*ffice) – an open, rounded vowel – lower the back of the tongue, and relax the jaw as though you were going to say *ah;* then round the lips a little.

c*o*ffee c*o*llege d*o*g g*o*t w*a*nt w*a*tch

u (as in *u*p) – open low vowel – lower the middle of the tongue and the jaw.

*u*nder c*o*me d*o*ne c*u*p s*u*n j*u*st

CONSONANTS

The terms "voiced" and "whispered" used below in describing consonants refer to vibration or lack of vibration of vocal chords – a "voiced" sound has vibration; a "whispered" or "voiceless" sound has not.

b – "the bubbling sound" (voiced) – press the lips together lightly, and quickly separate them by the breath – feel vocal cord vibration.

*b*oy tu*b* ba*b*y

p – "the pipe sound" (whispered) – press the lips together lightly, and separate them expelling breath as if puffing a pipe – feel puff of air expelled while saying this sound.

*p*encil cu*p* *p*a*p*er

m – "the humming sound" (voiced) – close lips gently, and hum through the nose – feel the hum on side of nose.

*m*an co*m*e ha*mm*er

w – "the windy sound" (voiced) – round the lips, and separate them, quickly expelling voice – use a mirror to watch lip rounding.

*w*inter q*u*eer t*w*ice any*o*ne

h – "the sighing sound" (whispered) – open the mouth and sigh – feel the puff of air expelled.

*H*arry *h*im *h*ouse

d – "the knocking sound" (voiced) – press the tongue tip against the ridge behind your upper teeth; then take it away suddenly (as though knocking sharply on a door), making a plosive sound – feel vocal cord vibration – use a mirror to check on correct tognue placement.

*d*og ba*d* la*dd*er

t – "the tickling sound" (whispered) – press the tongue tip against the ridge behind the upper teeth; then take it away suddenly, expelling a puff of air that sounds like the tick of a clock – use a mirror to check on tongue placement.

*t*able ha*t* bu*tt*on

n – "the motor sound" (voiced) – place the tongue tip on the ridge behind the upper teeth, and let the sound hum through your nose, making a sound like a motor "warming up" – feel the vibration on either side of the nose.

*n*ose ten te*n* pe*nn*y

g – "the gurgling sound" (voiced) – raise the back of the tongue to touch the soft palate, and then release it quickly, expelling a plosive sound. *Avoid giving pupils detailed directions* – if they substitute *d*, direct them to lower the tongue tip, fell vocal cord vibration.

*g*o do*g* bi*gg*er

k – "the coughing sound" (whispered) – raise the back of the tongue to touch the soft palate, and release it, expelling a plosive sound (if pupils substitute *t*, have them lower the tongue tip) – feel the puff of air.

*c*andy *k*ey tac*k* luc*k*y

y – (as in yellow) – "the sliding sound" (voiced) – lift the front of the tongue, feeling it slide lightly against the roof of the mouth as you voice the sound. If pupils substitute *j* (as in *j*am), have them spread lips as for *ee* and lower tongue tip.

*y*es *y*ou st*u*dent fe*w*

ng – (as in sing) – "the ringing sound" (voiced) – raise the back of the tongue until it presses lightly against the soft palate and hum through the nose – feel the hum by touching the sides of the nose.

ng
si*ng*
si*ng*er
si*ng*i*ng*
bri*ng*
bri*ng*i*ng*
wro*ng*
lo*ng*
you*ng*
stro*ng*
ha*ng*er
ga*ng*
swi*ng*

ng plus g
lo*ng*er
lo*ng*est
E*ng*land
stro*ng*er
stro*ng*
hu*ng*ry
you*ng*er
you*ng*
si*ng*le
a*ng*ry
la*ng*uage
fi*ng*er

See p. 44 in *Toward Better Speech* for "Rules for Pronunciation of ng."

f – "the angry-cat sound" (whispered) – place your upper teeth lightly on your lower lip; blow air through the narrow space between teeth and lip – feel the air stream – use a mirror to observe position of teeth on lips.

*f*ather hal*f* coug*h* co*ff*ee

v – "the motorboat sound" (voiced) – place your upper teeth lightly on your lower lip, blowing through the narrow space between teeth and lips as you voice the sound – feel the vocal cord vibration – use a mirror.

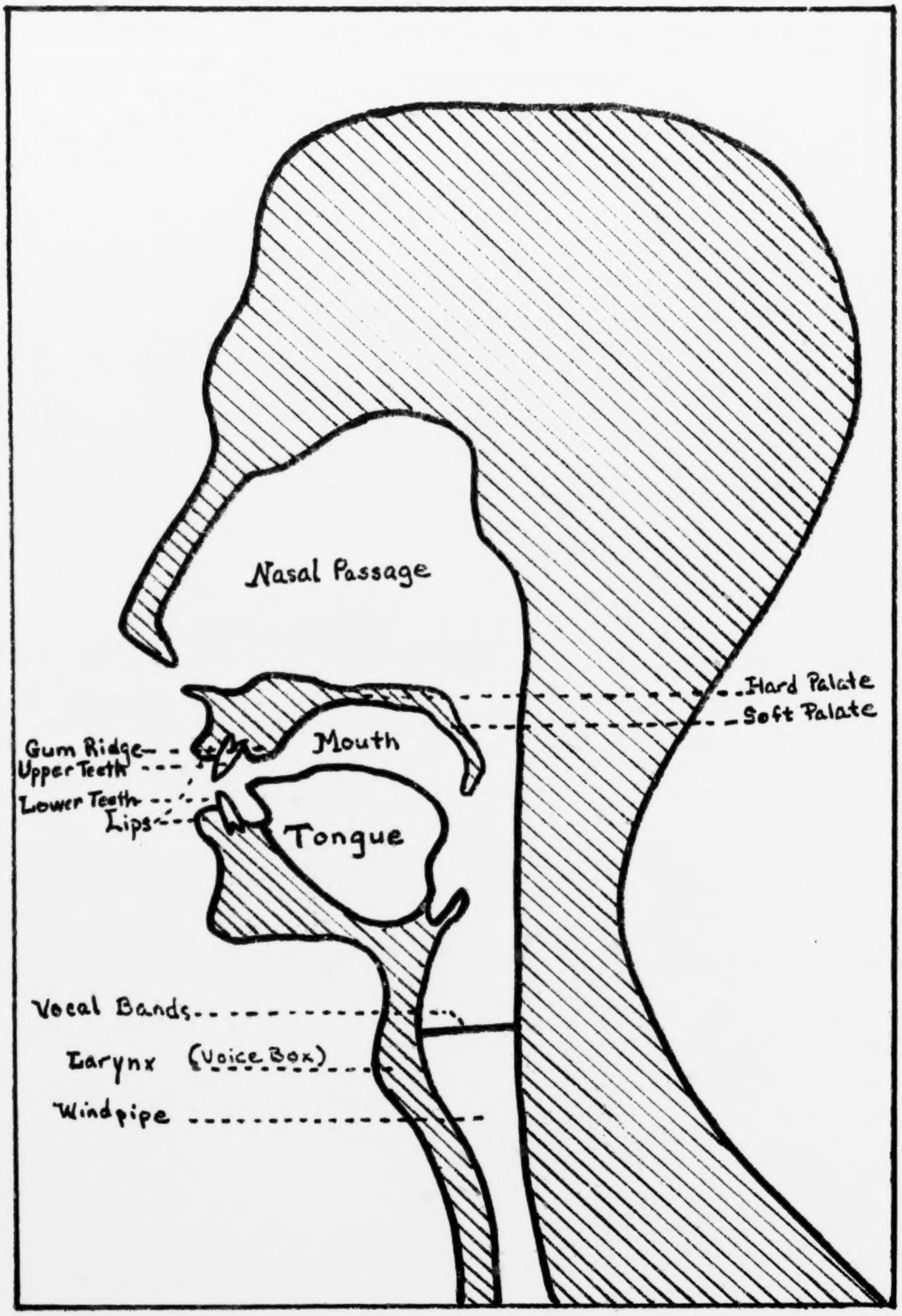
l – "the singing sound" (voiced) – press the tip of the tongue against the ridge behind the upper front; feel air escaping over the sides of the tongue as you *hold* the tongue position, and make a voiced sound.

*l*ady ba*ll* Sa*ll*y

th – (as in *th*e) – "the airplane sound" (voiced) – allow the tip of the tongue to touch the edge of the front teeth; *blow* a voiced sound through the narrow space between the teeth and the tongue – feel the air stream. (Avoid *pressure* of tongue on teeth as this will produce a plosive *d*.)

*th*e brea*th*e fa*th*er

SPEECH MECHANISM


Nasal Passage
Hard Palate
Soft Palate
Mouth
Gum Ridge
Upper Teeth
Lower Teeth
Lips
Tongue
Vocal Bands
Larynx (Voice Box)
Windpipe

s – (as in pleasure) – "the grasscutter sound" (voiced) – raise the tip of the tongue toward the gum ridge, draw the tongue back slightly until the sides of the tongue contact the upper side teeth; blow through the space between the front of the tongue and the gum ridge as you voice the sound. Teeth are close together.

mea*s*ure
trea*s*ure
plea*s*ure
gara*g*e

sh – "the quiet sound" (whispered) – proceed as for the previous sound, but blow breath without voice – feel the air stream – use a mirror to prevent any tendency to protrude the tongue.

*sh*e
*s*ure
*ch*auffeur
wa*sh*ing
ma*ch*ine
o*c*ean
atten*ti*on
ti*ss*ue
pu*sh*
fini*sh*
di*sh*

th – (as in thumb) – "the soft wind-blowing sound" (whispered) – proceed as for the previous sound, but blow a voiceless sound – feel the air stream – avoid pressure.

*th*ree
bo*th*
bir*th*day

s – "the snake sound (whispered) – point tongue tip toward (but not touching) the ridge behind the teeth with sides of tongue lightly touching the sides of the upper teeth; keep teeth close together, but not clenched, and blow a stream of air gently through the narrow space between tongue tip and gum ridge – feel the air stream – use a mirror.

*s*ee
*c*ereal
cat*s*
i*c*e

z – "the bee sound" (voiced) – proceed as for the sound above but add voice – feel vocal cord vibration – use a mirror.

*z*oo
plea*s*e
bu*zz*
free*z*e
ea*s*y

r – "the growling sound" (voiced) – turn the tongue tip up and slightly back; keep the sides of the tongue in easy contact with the edge of the upper side teeth, and blow a voiced sound over the tongue tip. *This sound is pronounced only when followed by a vowel.*

*r*ed
*r*ead
ca*rr*y
ve*r*y
spa*rr*ow

wh – "the blowing-out-a-candle sound" (whispered) – round lips and blow breath – feel voice box to note absence of vibration.

*wh*ite
*wh*ere
*wh*ich
*wh*en
*wh*at
*wh*ale
*wh*ile
*wh*istle

j – (as in *J*ane) – *g* (as in *G*eorge) "the loud train sound" (voiced) – join *d* (as in *d*oll) and *s* (as in pleasure) by touching the tongue tip to the ridge behind the upper teeth for *d*, pulling away quickly as you widen the space between tongue tip and ridge and blow a voiced sound – feel the vocal cord vibration.

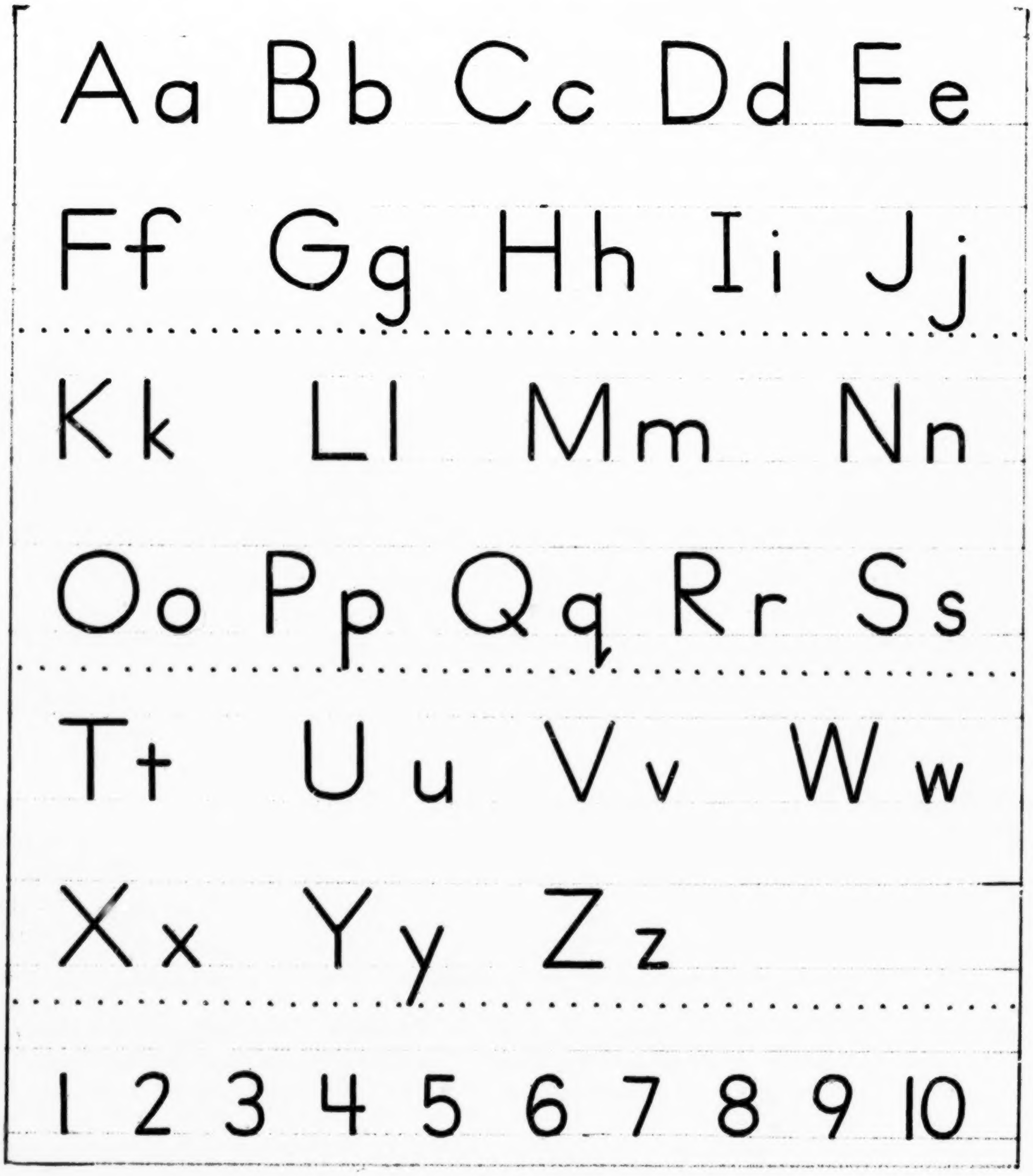
*j*am
*j*elly
*J*une
edge
hedges
religion

ch – "the train sound" (whispered) – join *t* and *sh* – proceed as for the previous sound but whisper this sound – if pupils substitute *sh* for *ch*, have them feel the tongue tip touch the ridge for *t*; then quickly pull it away, expelling the sound *sh*.

*ch*air
tou*ch*
*ch*ur*ch*
rea*ch*ing

35[illegible]

MANUSCRIPT FORMS


Aa Bb Cc Dd Ee
Ff Gg Hh Ii Jj
Kk Ll Mm Nn
Oo Pp Qq Rr Ss
Tt Uu Vv Ww
Xx Yy Zz
1 2 3 4 5 6 7 8 9 10

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